

Mass. House Bars Lesbian/Gay Foster Parents

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# GayCommunity News

THE WEEKLY FOR LESBIANS AND GAY MALES

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# GayCommunityNews

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June 1, 1985

*Senate vote pending*

## House Bars Gay Foster Parents

*By Christine Guilfooy*

BOSTON — As *GCN* goes to press the Massachusetts House has passed an amendment to the state Department of Social Services (DSS) budget which would prohibit gay men and lesbians from being foster parents, adoptive parents, guardians or from operating family day care centers.

The amendment says in part: "DSS shall not knowingly place or knowingly continue the placement of any child under its jurisdiction in the care of person or persons whose sexual preference threatens the psychological well-being of the child. For the provisions of this restriction, a homosexual preference shall be considered a threat to the psychological and physical well-being of a child."

The amendment, which was introduced by Representative

Royall Switzler (R-Wellesley), does not prohibit custody in the case of biological parenthood. The vote on the amendment was 112 in favor, 28 opposed. The Senate is expected to consider the budget, along with the amendment, on May 28.

A press conference has been called by Human Services Secretary Phillip Johnston for May 24 to announce the state's new policy on foster parents. At that conference, according to gay activist and attorney Vin McCarthy, Johnston is expected to say that "traditional" families are the ideal placement but that gay and lesbian families will continue to be considered. McCarthy described the announcement as an executive branch attempt to prevent finalization of the amendment.

### *Massachusetts Alert!*

**-In response to the expected Senate vote on Tuesday, May 28 to outlaw gay and lesbian foster parenting (see story above), the Feminist Task Force of the Mobilization for Survival plans to call a demonstration for that day. For further information, contact GCN at 617-426-4469.**

## Furor Continues over Gay Foster Parent Case

*By Christine Guilfooy*

BOSTON — The removal of two foster children from the home of a gay male couple (see *GCN*, Vol. 12, Nos. 43 & 44), and the subsequent policy review of gay foster placements ordered by Governor Dukakis, has stirred the community perhaps more than any single event here in recent memory.

As *GCN* goes to press, a demonstration has been organized for May 23 "to protest [the] anti-gay decision of the DSS [Department of Social Services] and the Dukakis administration and to support gay foster parents and their children." A statement released by the Feminist Task Force of the Mobilization for Survival, the organizers of the rally, said in part, "[T]he goal of the rally is to demand a reconsideration of that decision and the development of a policy which recognizes the realities of child-rearing in this country and supports the validity of alternatives to the traditional nuclear family."

On May 20, a delegation from the lesbian and gay community met with several editors of the *Boston Globe*, which broke the story, to discuss concerns about the newspaper's coverage. In particular, the lesbian and gay community has expressed dissatisfaction with:

- The contention of the original

story that there was significant community opposition to the placement of two children in the Roxbury Highlands home of Don Babets and David Jean;

- A later story quoting an administrative judge of the juvenile court, Francis Poitras, saying that foster placements are problematic because of the risk of sexual abuse. The article did not provide a rebuttal from others with experience in foster placements;

- A *Globe* editorial which suggested that foster children be placed in a "normal home setting," defined as "that of a married man and woman with two or three children of their own." The editorial defined the "most normal" home setting as one where "the woman stays home as a full-time caretaker."

Rosemary Dunn Dalton, chairperson of the Boston Lesbian and Gay Political Alliance (BLGPA), met with Secretary of Human Services Philip Johnston on May 22. Johnston is conducting the policy review of foster placement in gay and lesbian homes at the request of Governor Michael Dukakis. A delegation of community members are meeting with Johnston as *GCN* goes to press. He is expected at that meeting to summarize his findings to date and to receive final community input.

Of her meeting with Johnston, Dalton said, "He's saying the policy would be the same as before: placements will be considered on a case-by-case basis and will be made in the best interests of the children.... They will tag on one qualifier, I think." She added that "A supervisor would have to okay such a placement [with gay foster parents]." However, she also said that Johnston believes sexual orientation should be taken into consideration in placements.

However, such a factor could be conceivably used to veto almost any placement with gay parents.

In addition, a meeting occurred between DSS Commissioner Marie Matava and residents of the Roxbury Highlands neighborhood where the gay men live. One of those present at the meeting, gay activist Gary Dotterman, told *GCN* that it was a "good meeting, but I wouldn't say it will change anybody's life." He said Matava did not change her position as a result of the meeting and added, "I realize she's in a difficult position.... [It's] the Governor's attitude that created the situation."

Several board members of the Roxbury Highlands Neighborhood Association have also written to the *Globe*, repudiating statements made by their neighbor, Ben Haith, to *Globe* reporter Kenneth Cooper.

Individual gay men and lesbians have been urged to call or to write Secretary Johnston with their support of gay foster parents. Mary Breslauer, a spokesperson for Johnston, told *GCN* they have received 302 letters — with three expressing opposition to placement of children in gay foster homes. She also said their Office of Constituent Services has received twenty-two phone calls with three expressing opposition. Breslauer added that calls routed to other areas of the department were not tallied.

Jim Dorsey, a spokesperson for the Governor, said 300 letters have been received there, but they have not been tallied. They have received 19 phone calls in favor of placement, 15 opposed. Dorsey's figures were as of May 17; Breslauer's as of May 22.

The DSS, according to its spokesperson Hannah Mahoney, has received 46 letters and over 90 phone calls. She said public response ran "50-50" the first week but was "overwhelmingly in favor of placement" in the second week.

Community members have also been discussing the irony of a December panel on alternative parenting in which Linda Spears of the Department of Social Services encouraged gay people to apply to be foster parents. Spears oversees foster care and adoptions for the department. Dalton said she was at the meeting and recalls Spears asserting that the policy was evolving, and would be changing in favor of gay people within six months.

In the meantime, DSS has heard a grievance filed by attorneys for the two men whose children were removed. Gay and Lesbian Advocates and Defenders (GLAD) cooperating attorney Sandy Smales told *GCN* that the grievance was heard by Area Director Jerry Robinson on May 20. Although DSS has 15 days to rule on the grievance, Smales said Robinson told her he would "try to get a decision earlier." Robinson also told Smales that if the decision is unfavorable to her clients, Matava will review it if

*Continued on page 3*

## Dems Ban Gay Outreach

*By Christine Guilfooy*

SPRINGFIELD, MA — Gay activists have failed in their bid to have lesbians and gay men listed as an outreach group in the party charter at the Massachusetts Democratic convention. The amendment, which gay activist Jonathan Handel characterized as "symbolic," failed on a 1,472 to 523 vote from the floor.

Currently, a number of groups such as Blacks, Latinos, women, labor, youth and Cape Verdeans are listed as outreach groups, Handel told *GCN*. He said outreach status does not translate into specific party obligation to such groups. "It is not affirmative action in terms of delegate seats," said Handel.

In spite of the defeat, Handel called the vote a "moral victory," saying, "It brought people out of the closet on the issue, it forced a discussion and people took a stand. It also got 523 votes and we

have the names of those delegates who had the guts to stand up to the governor. By raising the issue, it received attention and raised the level of awareness of people in the gay community a lot higher. People are writing letters who would not have written letters [before]."

Because Governor Michael Dukakis and State Party Chairman and U.S. Rep. Chester Atkins actively fought the amendment, some gay Democrats have begun to talk openly of refusing political support of Dukakis.

Said Handel, "I was mystified at how intense the opposition [to the amendment] was, both from Atkins and Dukakis. Why he turned his machinery loose [to defeat the measure] is a mystery. Maybe he decided he had to get tough with the gay community [to court favor with moderates and conservatives]."

Attacking Dukakis' position on

issues of importance to the lesbian and gay community, Handel added, "Dukakis hasn't done anything to get the gay rights bill to reach his desk. His behavior on DSS [foster parents] is a disgrace. [He has stepped up] entrapment of gay men in rest areas. [And he has made] no openly gay or lesbian appointments at policy levels."

Gay Dotterman, a gay man and Democratic Party activist, agreed, saying, "The governor has serious credibility problems with the gay and lesbian community."

The move by Massachusetts Democrats is being viewed by many as part of a national attempt by the Party to reenter what they consider the mainstream of American public opinion and political power. However, Handel rejected this notion, saying, "It is a self-defeating stance to out-Republican the Republicans."

*Figure considered conservative*

## CDC Reports 10,000 Diagnosed with AIDS

*By Marcos Bisticas-Cocoves*

ATLANTA — The Centers for Disease Control (CDC) here reports that over 10,000 people have been diagnosed with Acquired Immune Deficiency Syndrome (AIDS) in the United States as of May 20, and that nearly have of these people have died. These numbers are considered conservative due to the stringency of the CDC definition of AIDS and the lag in CDC tabulation of local AIDS figures.

Ten thousand, four hundred cases of AIDS had been reported by May 20 according to Chuck

Fallis of the CDC. Of these, 5064 are dead, giving a mortality rate of approximately 49 percent.

Ten states account for 87 percent of AIDS cases. New York State had the most cases in the nation with 3,836 people diagnosed with AIDS, of whom 1,080 are dead. California has 2,411 cases, of which 1,006 are dead; Florida, 706 cases with 377 dead; New Jersey, 636 cases with 403 dead; Texas, 516 cases with 268 dead; Pennsylvania, 215 cases with 124 dead; and Illinois, 203 cases, of which 106 are dead. Of the remain-

ing ten states, Massachusetts is listed as reporting 180 people with AIDS, of whom 64 have died; Georgia, 159 people, of whom 77 have died; and the District of Columbia, 157 people, of whom 80 have died.

Guidelines for the reporting of AIDS cases can be found in the CDC Surveillance Definition of AIDS: "For the epidemiological surveillance of AIDS, any patient who has a disease at least moderately indicative of underlying cellular immunodeficiency ... but has no known cause of reduced

resistance to that disease, should be reported by clinicians to their state or local public health department. These agencies should, in turn, report the case to the AIDS Program [at the CDC] ... " This definition does not include those who do not have a CDC-recognized opportunistic infection. George Seage, City AIDS Epidemiologist in Boston, estimates from anecdotal information that between five to ten times as many people as officially reported have at least some immunosuppression related to

AIDS.

Kaposi's Sarcoma (KS) and Pneumocystis Carinii Pneumonia (PCP) are the most common of the opportunistic infections that the CDC recognizes. 2,048 of the reported people with AIDS were initially diagnosed with KS, and of these, 704 are dead. Additionally, 5,866 were diagnosed with PCP, and of these, 2,979 are dead; 609 were diagnosed with both KS and PCP, and of these 386 are dead; 1,777 have been diagnosed with other opportunistic infections,

*Continued on page 7*



# News Notes

## quote of the week

"This is the most violent eviction notice that's ever been given in history. There's never been a bombing in an urban center before, ever, followed effectively by a torching of the community. There isn't anybody listening to this program that could imagine a white, middle-class community being bombed out of its senses."

— Black Representative John Conyers, Jr. (D-Mich), Chairman of the House Subcommittee on Criminal Justice, appearing on "Face the Nation," as quoted in the Boston *Globe*. Conyers announced his subcommittee would investigate the bombing by Philadelphia police of the house where members of a group called MOVE had barricaded themselves. Eleven persons in the MOVE house were killed, and a fire spreading from the bomb burned down 61 rowhouses in the predominantly Black neighborhood, leaving 270 persons homeless.

Philadelphia police bombed the house on May 13 after unsuccessfully trying to evict MOVE members with gunfire, water hoses, and tear gas. MOVE members had been charged with stockpiling weapons, living in unsanitary conditions, and harassing neighbors.

## recognition for gay/lesbian texas techies

LUBBOCK, TX — Student Services for Lesbians/Gays gained official recognition from Texas Tech University last month. The university, which had refused recognition to the student group, capitulated in response to a Supreme Court decision to refuse to hear an appeal by Texas A&M University, which had also refused to recognize a lesbian/gay student group. (See *GCN*, Vol. 12, No. 39.)

Lambda Legal Defense and Education Fund and the Texas Human Rights Foundation had filed a federal lawsuit seeking to prevent Texas Tech from withholding recognition from the students. Lambda cooperating attorneys are presently pursuing punitive damages against the individual university regents who knew of the Supreme Court decision but refused to abide by it.

## lesbian high school students threatened

TACOMA, WA — Three lesbian high school students here have been threatened and harassed after other students saw them show affection towards one another, according to the Tacoma *News-Tribune*.

The lesbians, all students at Three Stadium High School, said a male student threatened to rape them and began carrying a sign at school announcing "National Kill-a-Dyke Week." Effigies of the lesbians have also been displayed on school grounds with "Kill-a-Dyke" signs.

When the lesbians reported the harassment to the school principal, he responded by giving only verbal reprimands to the students responsible. The principal also reprimanded the lesbians for "provoking" the male students by their public displays of affection.

According to the lesbians, the harassment began last November after two of them held hands walking to class and after the third kissed the other two on the cheek.

## gay immigration restriction repeal?

WASHINGTON, DC — Bills that would repeal a law that allows the government to bar open lesbians and gay men from entering the U.S. and that treats homosexuality as a mental disorder have been introduced in the House and Senate, according to the Boston *Globe*.

Introduced in the Senate by Alan Cranston (D-CA) and in the House by Julian Dixon (D-CA), the first set of bills would delete "sexual deviation" from the list of 33 reasons a person can be refused entry at the border.

The measures would end a "form of discrimination that has no valid scientific or medical basis and which violates traditional respect for the privacy and dignity of the individual," said Cranston in introducing his bill this January. Massachusetts Democratic Rep. Barney Frank and openly gay Democratic Rep. Gerry Studds are among 31 co-sponsors of the bill.

Frank, however, has recently introduced a broader bill considered more likely to advance through Congress. Frank's bill would revise the 1952 McCarran-Walter Act, the law which established the 33 exclusions. In addition to repealing the bar on lesbians and gay men, Frank's bill would challenge the use of McCarran-Walter to bar "communist," "anarchist" and other progressive visitors from entering the U.S.

"I don't want the INS to be thought police or bedroom police or anything else except immigration officials," Frank said. He added that removal of the "anti-gay" section has received explicit support from the Reagan Administration.

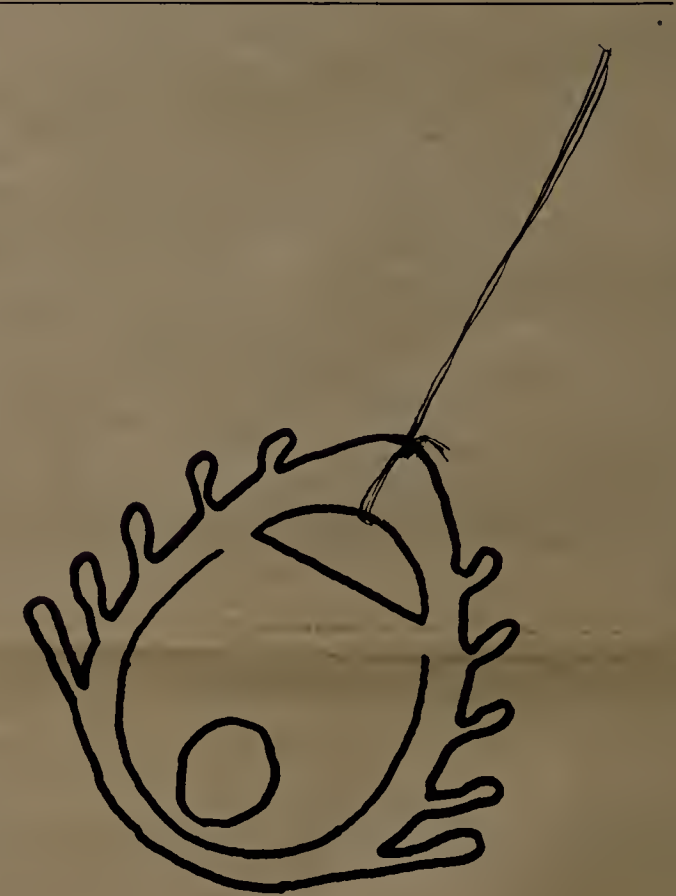
## available now...

The National Institute for Women of Color (NIWC) has begun publication of a series on a variety of issues. *The Brown Papers* are published quarterly and are available at a subscription rate of \$15/year. NIWC also puts out a *Network Newsletter*, available for \$10/year. Send checks payable to NIWC, 1712 N St., NW, Washington, DC 20036.

*Southern Feminist*, a new bimonthly newspaper covering a 12-state region from Texas to Virginia, has begun publication. Subscriptions are \$10/year, available by contacting Sharon Hannon, Editor, P.O. Box 1846, Athens, GA 30603.

A manual on "lesbian and gay draft, military, and veterans issues" entitled *Fighting Back* is out in Chicago. Edited by Joseph Schuman and Kathleen Gilbert, *Fighting Back* includes a "critical examination of military, Veterans' Administration, and Selective Service regulations on homosexuality, and step-by-step guidance for draft, military and veterans cases."

The manual is sponsored by the Midwest Committee for Military Counseling, the National Lawyers' Guild Military Task Force and Gay Rights Task Force, and the National Committee to Combat Women's Oppression. It is available for \$14.25 plus \$2 postage from Midwest Committee for Military Counseling, 241 S. Wabash, Chicago, IL 60605.



## dalkon shield cover-up

MIAMI — A gynecologist who has testified across the country about the safety of the Dalkon Shield, an intrauterine contraceptive device, has been charged with lying to protect the manufacturer, according to the Boston *Globe*. If substantiated, the charge could help thousands of women receive damages in lawsuits pending nationwide against the shield.

Attorney Steven Kent Hunter said Dr. Louis Keith, an obstetrician-gynecologist at Northwestern University in Chicago, falsely claimed he performed research on the safety of the shield. In two Florida court cases heard in 1983, Keith testified he supervised biological research on the device. Nine months later, however, in another case in California, Keith asserted he had never tested the shield or even done work on it.

In the meantime, the A.H. Robbins Co., maker of the Dalkon Shield, has set aside \$615 million to settle legal claims from women who have used its I.U.D., according to New York's *Womanews*. The reserve fund, causing Robbins to report a net loss of \$461.6 million in 1984, is the largest provision of its kind to be set up in a product liability case.

## no meeting space for nambla

NEW YORK — The North American Man/Boy Love Association (NAMBLA) has been refused meeting space by Lesbian and Gay Community Services Center of New York, because the group was considered too controversial and a risk to fundraising efforts, according to *Equal Time*.

"This is no judgment on NAMBLA," said Irv Cooperberg, board president of the Center. "We take each request case by case and ask, 'Would it be in the best interest of the community center?'" Cooperberg also said, "It would be folly for any organization in its infancy to get embroiled in this sort of controversy."

David Thorstad of NAMBLA denounced the action as "just plain prejudice. This just confirms Malcolm X's statement that when they lay those dollars on you, the soul goes. I think they should paint the whole center yellow."

## anti-semitism on long island

GREAT NECK, NY — An apartment building here was defaced with swastikas and anti-semitic slogans and a Jewish center in Baldwin was set on fire earlier this month, according to the New York *Times*.

The fire in the South Baldwin Jewish Center caused heavy smoke damage but only minor structural damage, according to a police spokesman.

In Great Neck, the three-story apartment building was vandalized with marking pens and feces. Most of the residents of the building are Orthodox Jews, according to the police spokesman.

## gay father wins visitation rights

NEW YORK — On April 30, a state appeals court lifted restrictions on the visitation rights of a gay father, but upheld the award of custody to the mother. The father, Richard Gottlieb, president of Gay Fathers Forum of Greater New York, had appealed the decision of a lower court judge, who had awarded custody to the mother and had severely limited Gottlieb's visitation rights. The lower court order prohibited Gottlieb from visiting his child in the company of his lover "or any other homosexuals" or in "any place where known homosexuals are present."

Although the appellate court removed those restrictions, it substituted another limit: "The child will not be involved in any homosexual activities or publicity." Two judges dissented on the new restriction.

Attorney Abby Rubinfeld of Lambda Legal Defense and Education Fund, which submitted a joint "friend of the court" brief with NOW Legal Defense and Education Fund, called the decision "on balance...a victory," and added that it "clearly demonstrated that severe visitation restrictions based on homosexuality alone will not be tolerated."

## gay fathers nurture more than non-gay fathers

ALBUQUERQUE, NM — Gay fathers tend to nurture their children more than non-gay fathers, according to a study presented at the First International Symposium on Parenting, as reported in the New York *Native*. The research, undertaken by the Department of Family Studies at the University of New Mexico, also looked at lesbian and non-lesbian mothers, finding the groups similar in their approach to child rearing.

There is "no indication that being gay and being an effective parent are incompatible," the study concluded.

We at the GCN Prisoner Project often get letters from prisoners who are really being treated rudely (above and beyond the usual terrorism of the prison business) because of their being queer: sexual assaults, denial of lesbian and gay publications, transfer to other prisons when they try to file protests. It's a frustrating experience for us because, to begin with, prisoners are often hard to contact (even by mail!) especially at times when the prison is harassing them. This is one of the tools of the prison trade: what the folks outside don't know about won't make them angry.

But prisoners are especially hard to contact and support from long distances. Prison officials in Attica, N.Y., and Soledad, Calif., are much more responsive to letters, etc., from Buffalo/Rochester and San Francisco than they are to letters and press coverage from Boston. They're afraid that local media or some local group or lawyer might get involved and burst their net of secrecy and call public attention to something the officials want to keep behind their walls.

So we're going to try to put together some information about individuals, groups, media, etc., in the vicinity of prisons where we have lesbian or gay readers. Any information of this sort that you might have is of interest to us. For example, information about individuals who would be willing on a now-and-then basis to write a letter of support at a critical moment to a prisoner (not necessarily as a penpal, just helping out in a hard time and at the same time letting the prison officials know that the person does have some contact with the outside), or maybe a letter of protest to a warden or to the local media: such information would be very helpful in critical moments for these incredibly vulnerable people.

Let us hear from you so we can begin to compile a network of resources in the vicinity of each prison where we have readers. Any information at all (it needn't be strictly lesbian or gay resources) would be appreciated, as would any relevant ideas or experience you want to add regarding prisoner support.

Thank you.



## Five-hour speakout stressed racism, sexism, homophobia

# Women at Brown Univ. Decry Sexual Assaults

*Anytime you get women together of different religions, political beliefs, different disciplines, different sexual orientations, women of different colors, you can be assured we [will] be confrontational.*

— Melissa Brown, student at Brown University

By Laurie Sherman

PROVIDENCE, RI — A multi-racial group of 300 Brown University women, including many lesbians, joined hands and voices on May 2 to demand an end to sexual violence and to initiate a women's coalition.

Prompted by sexual harassment during an annual party weekend at Brown, and following three days of organizing,

## Over 120 rape and harassment survivors spoke in the cold rain.

the women marched through Brown's main green, past 15 men raising fists in support. Upon reaching the campus residential fraternity section — Wriston Quad — Laura Hankins, a Black woman, read the statement of purpose to the 300 women and a few supportive men:

"We are women of Brown University and we are breaking the silence.... In solidarity with women who have suffered rape, harassment, intimidation and fear, we all agree: something is wrong here.

"We agree on the problem, but not on the solution. We come to listen to white and Third World women, to straight and lesbian women. It is important for us to remember that the violence affects each of us differently.... By comparing notes, we learn that the problem is not ours individually, but ours collectively. As such, it demands a cooperative response."

Organizers of the speakout had anticipated a one-hour action with no more than 20 women addressing the audience. Instead, over 120 rape and harassment survivors spoke in the cold rain from noon until 5 p.m., drawing connections between racist, sexist, and homophobic violence. Many women were describing their experiences for the first time.

Black women speaking to the crowd stressed the need to deal with sexism and racism together. Valerie Tutson told the audience, "Black men feel they have to protect us from white male violence, but they need to understand why I resent having them walk me to safety.... If we don't deal with sexism in our own group, we don't even have a community and we can't fight racism."

Other women of color took issue with those men of color who had considered the planned speakout "a white women's issue." "Sexual assault is my issue," one speaker

## The thing that breaks down race and sexual orientation barriers isn't intellectualizing and discussion as much as working together on a project from the start.

said, recalling her response to a Black man. "And the last time I looked down, I was Black."

Melissa Walker, a Black activist in the Third World community at Brown, challenged both straight women and lesbians to "love men...in a furious enough way as to make them change. And if you don't love men, make them change anyway."

Amidst jeers from fraternity members standing on the periphery, a few lesbians came out and one woman read a statement by a lesbian who chose not to come out in person.

One white woman recalled being labelled a "bulldyke" when wearing carpenter's clothing. She pointed to her skirt, saying, "Those men wouldn't think I was a bulldyke today," and winked, "but I might be."

Two of the lesbians recounted rape threats. Liz Pietrzak, a white woman, related her fear when six men yelled to her one night, "Hey, lesbians don't have long hair and tits; let's rape her." Martha Gardner, also a white woman, described graffiti on her dorm door, including the words, "Rot in hell you dyke. I am going to come back and rape you...because I know you need to be satisfied."

Another white lesbian told of being raped outside of the University, acknowledging that her story would shock even her closest friends, none of whom she had previously been able to tell.

Some women addressed the fraternity men standing on the sidelines, screaming to them, "Why didn't you help me [when I was assaulted?]" and "Don't make me hate you; you are supposed to be my friends."

Male harassers at the speakout were quickly silenced when women quietly surrounded one perpetrator and later when the audience turned as a group and silently pointed at a small jeering crowd. In both cases, the men stopped their harassment and the speakout continued.

A list of demands to the university was also presented, including:

- stronger penalties for physical and verbal sexual violence
- re-evaluation of Brown's policy of handling rape against students
- more representation of lesbians, gay men, and Third World students on the University Council of Student Affairs
- the addition of sexual orientation to the University non-discrimination policy
- free courses in self-defense
- a weekly crime map and column publicizing racist violence and sexual assaults
- a dusk-to-dawn vehicle escort service
- revocation of the charters of the two most offensive fraternities, Theta Delta Chi and Phi Delta Theta

Although the speakout was a powerful experience, many women at Brown believe the coalition-building that resulted

is the most significant outcome. Claudia Yellin, a white staff member of the Sarah Doyle Women's Center at Brown, compared the speakout to dialogues about racism held earlier in the semester: "The thing that breaks down race and sexual orientation barriers isn't intellectualizing and discussing it, as much as working together on a project from the start.... We were able to acknowledge the differences between us and still work together [on the speakout]."

Organizing for the event began when Yuko Uchikawa, a Japanese student, became angered by harassment during Brown's "Spring Weekend." Uchikawa contacted a newly-formed women's support group in order "to speak to the white women from the progressive community" and word

with the doll's breasts slashed.

Brown's staff assistant for Women's Concerns, Kate Garrett, told *GCN* that "homophobia is the ruling rhetoric of the backlash now," saying frat men "threw whole kegs of beer at a tree, yelling 'dyketree, dyketree,'" and others marched to the home of Brown's President, Howard Swearer, chanting, "Howie is a homo."

Noting the amusing contradiction, Gardner said men have been yelling both, "Sarah Doyle sucks cock" and "Sarah Doyle is all dykes."

Garrett believes that widespread campus homophobia is one explanation for the form of retaliation. "The failure to pass the anti-discrimination clause for gay men and lesbians adds to the acceptability of homophobia as a form of expressing hatred," she said.

Despite the backlash, Garrett emphasized that "the speakout was crucial for all women.... I had one woman



Brown students listening at speakout

come to my office afterward who had never labelled her experience as assault, had never thought about it before, and now she's organizing...."

Pietrzak also said she was glad she had spoken out, saying, "A straight woman told me that my speech made her proud of all the times she had been called a lesbian."

Many women involved in the speakout and its organizing believe the coalition-building and the militance will continue among women at Brown. Resnick noted that over the course of only three days of planning, straight women began to include lesbian issues as a matter of course, and white women brought up the necessity of a Third World perspective. She added, "It was amazing: 'progressive women' learned to talk to 'frat girls'...sorority members began talking about the power of a women's community."

Valerie Tutson pointed out, however, that despite the unprecedented coalition-building, no out lesbians of color felt supported enough to risk speaking at the event. Tutson told *GCN* homophobia will be a major concern for the Black Women's Political Task Force, a group which is forming as a result of the speakout.

Activists generally agreed that Brown is no more violent than other universities, but that, as Resnick said, "The status quo everywhere in this country is racist and sexist and homophobic." Referring in part to Brown student actions against apartheid, nuclear weapons, international CIA violations, military recruitment, and racism at the University, Resnick continued, "People here are trying to change that status quo, which results in riots and unrest."

Uchikawa concluded that she and others had taken action "because we think we can make changes. We want to make this school a less homophobic, sexist, racist and less Eurocentric place. By working together and raising our voices, we will all be more culturally affluent."

— filed from Boston

## Foster Parents

Continued from page 1

GLAD so requests.

Some observers believe, given that Matava's decision to remove the children was probably made at the behest of Johnston and Dukakis, that the outcome of the grievance is predetermined. In addition, the two young children have been out of the home for two weeks, the same amount of time actually spent in the gay foster home. It is unlikely the department would choose to move the youngsters, ages two and three, once again.

In the meeting with the *Globe*, gay activist Ian Johnson and

Dalton said they believed community members articulated their positions regarding the coverage clearly and forcefully. Dalton added, "Many [of the *Globe*'s editors] had not heard what we had to say before. I think they were shocked." Michael Janeway, a *Globe* editor, commented, "There was good consciousness-raising on both sides. We need to hear ways in which we might have done things differently."

Janeway also said they continue to stand behind their original story: "I am satisfied that [*Globe* writer] Kenneth Cooper talked to a number of people, not all of whom were quoted. The characterizations were correct." However,

Janeway added, "[After this] meeting I would agree, there might have been others we could have talked to.... [We] could have steered the story more toward the issue.... More attention should be given to what foster parenting is, and what it should or could be."

In response to the flap over Poitras's comments, Janeway said, "The paper comes out every day. It doesn't always come out the way you want it to.... In a perfect world the judge's statement would have been balanced." However, when asked if such a statement might appear unchallenged in the future, Janeway could not provide guarantees. "I hope not," he said.



# Editorial

## We Need It Bad

Would the absencce of *GCN* leave a huge hole in your life? We ask that question because sacks of newspapers sat an extra few hours at the post office last week while we scrounged up the money to pay the postage, and the week before that our managing editor had to run down to the printers' to ask them in person not to cut off our credit. Although these fiscal cliffhangers are a way of life around here, the situation has deteriorated to the point where, frankly, we're getting worried. We need your help.

We at *GCN* remember the outpouring of donations and other support after an arsonist's match destroyed *GCN*'s offices in 1982. That immediate and enthusiastic response from the community allowed us to continue publishing without interruption.

We received hundreds of letters of support from readers who told us what they liked about *GCN*, how much the paper means to them. We, too, are proud of what *GCN* is: an institution with a 12-year history of fighting for gay and lesbian liberation — our community's oldest weekly newspaper, put out each week by men and women working together, collectively, in an environment where both staff and volunteers share decision-making.

The generosity of our community in 1982 not only got us through the crisis, but actually helped bail us out financially, helping to wipe out the paper's existing debt. Now, three years later, we must turn to our readers and supporters again to keep us afloat. The last twelve months have been rocky for *GCN*, and 1985 has looked particularly bleak. We currently owe creditors close to \$20,000. Postage and printing expenses have risen dramatically in the last two years, eating up one-third of our operating budget. Our printer won't let us run any further in debt. Rent, payroll taxes, and typesetting supplies also drain our resources.

We have taken major steps to keep our expenses as low as possible even as we seek out every conceivable income source. We've pursued grants with some success, although many grant sources have dried up in the '80s. We're actively soliciting more advertising, both locally and nationwide. We're working on new strategies to increase the number of individual subscribers and newsstand/bookstore sales across the U.S.

But for all our efforts, we're still not making it. Staff salaries are *still* \$150 a week, writers and photographers are *still* not getting paid, and our creditors are *still* knocking at the door. Advertising dollars are hard to come by, especially as we compete with more conservative publications, which play up lifestyle and downplay news. We don't plan to tone down our news or our politics — they're a principal reason *GCN* exists. As a collectively run, progressive newspaper with a strong commitment to feminism and anti-racism, we remain committed to coverage of, outreach towards, and loyalty to the *full* spectrum of *GCN* readers, including those who don't have access to the most money.

Times are tough beyond the walls of the *GCN* office. The larger gay and lesbian community finds itself without money. In conservative times, money for strong, radical voices dries up first. Additionally, the AIDS crisis eats away at the funds our community has, as there is an urgent need to support the vital work of AIDS organizations. Yet without the information and the connections a paper like *GCN* provides, times would be even tougher.

And that's why we come back to you — our readers. We need your help, as we've never needed it before. Here are some ways

you can help *GCN* (and yourselves). Some require money, others don't. All are important.

- Subscribe to *GCN*. If you pick up each week's copy of the paper at a bar, or if you read your friend's or lover's copy, take out your own subscription instead. There's a subscription form in every copy of *GCN*.
- Get your friends and lovers to subscribe. Maybe *they* are reading *your* copy. Urge them to subscribe themselves. To make it even easier, all subscribers will soon be receiving several postage-paid envelopes to send back subscriptions in.
- Send donations. Please respond with as generous a tax deductible contribution as you can make, but remember: *all* contributions are important. Those of you who are subscribers will be receiving a fund appeal shortly from *GCN*'s board of directors.
- Join the Sustainers. The Sustainers are a special group of donors who have the means to contribute a minimum of \$120 over the course of a year (that's \$10 per month). The money collected is earmarked for a special project or goal. This year all money received from the Sustainers will go to pay for health insurance for the staff. (There's a Sustainer coupon on the bottom of page 5.)
- Do business with *GCN*'s advertisers, and let them know you saw their ad in *GCN*. Advertisers need to see results.
- Ask your local bookstore, newsstand or library to stock *GCN*. We recognize that not everyone can receive a subscription sent to their homes. Help us reach this important group of gay men and lesbians.
- Organize benefits for *GCN*. Urvashi Vaid, a loyal *GCN* supporter in Washington, D.C., has arranged a local screening of *The Times of Harvey Milk* to benefit *GCN*. Readers in other cities are urged to come up with their own ideas for fundraising in their own communities. (Call or write to us with your ideas.)
- Designate *GCN* as a beneficiary in your will.
- Stop by the *GCN* table at the Boston Lesbian and Gay Pride celebration. Buy a T-shirt or a button.
- Attend the *GCN* benefit in Cambridge on June 5. *GCN* is co-sponsoring the New England Gay and Lesbian Film Festival with the Orson Welles Cinema and will receive the opening night's proceeds.

If you need us, please support us. Given the casualty rates in the newspaper business and in progressive movements, it's a minor miracle that we have survived for so many years as a collectively run weekly newspaper, with a paid staff of ten and a unique high level of community involvement. There are many in Boston and around the country who share our particular vision of gay and lesbian liberation as a movement that can succeed only within the context of a radical, feminist and anti-racist transformation of the social order, and who would keenly feel our absence if we were washed away in a flood of unpaid bills.

If you are among those who would miss us, we're asking you to help us out. Please do as much as you can, as soon as you can.

*Checks made out to Gay Community News can be sent to 167 Tremont Street, 5th Floor, Boston, MA 02111. For your convenience, we also accept Visa and MasterCard.*

*Editorials reflect the collective opinion of the paid, full-time GCN staff.*

## Community Voices

### true for men too

Dear *GCN*,

I thoroughly enjoyed the article "Cracking Prison Walls." There was much truth in it. The same basic concept of what the writer was expressing about women in prison also stands true for men.

One thing a lot of people do not realize is if you are on the street and begin to write someone who is incarcerated, you develop a chance to communicate openly and honestly. Sex is not always what an offender wants to talk about, but even when it is it gives both parties a chance to express their fantasies openly. A decent conversation is hard to come by in this "divide and rule" isolated, competitive environment.

I personally have been promised the world, from stamps to freedom, when all I requested was honest, interested communication. If you think you might last more than one letter of a conversation, I'd like to hear from you and become friends.

Yours truly,  
Phillip S. Golightly  
92706 Snow 1  
Rt 2 Box 500  
Angic, LA 70426

### in solidarity against ignorance

*(GCN received a copy of this letter to Elie Wiesel, Chairman of the United States Holocaust Memorial Council.—Ed.)*

Dear Mr. Wiesel:

The national Board of Directors and staff of Lambda Legal Defense Fund would like to express our deep appreciation for your comments on April 18 at the Capitol. We feel you spoke for us. Lambda is the oldest lesbian and gay legal institution in the country, and all of us here share your outrage at President Reagan's planned visit to a German military cemetery.

We have not forgotten. The death camps, the lines of shadows moving toward a nightmare of horror, which you invoked, are part of our own legacy. We thank you for remembering our gay brothers and sisters who wore the pink triangle. As lesbians and gays, we join Jews, Poles, Czechs, French, Dutch, Norwegians, Danes, Yugoslavs, Ukranians, Greeks, Communists, gypsies, and others in the hope that the lessons of the Holocaust *will* endure.

For us, one of the lessons of the Holocaust is that we must be eternally vigilant about the abrogations of the rights of any minority. All of us must stand together in solidarity, never more so than when the forces of ingorance rage about us.

When the President legitimizes the view that the Holocaust can now be conveniently forgotten, the doors are open for bigotry and hatred. We share your pain and anger over the President's actions and we welcome your recognition of our history. Please contact us if we can be of assistance to the U.S. Holocaust Memorial Council in its important national work.

Sincerely,  
Michael Selzer  
Member, Board of Directors  
Nancy A.F. Langer  
Public Information Director  
Lambda Legal Defense and Education Fund, Inc.  
New York, NY

### a tempting ploy

Dear *GCN*:

My lover and I work in the tailor shop here and we were assigned side by side cells. This was done in an effort to "bust" me, since I place a lot of paperwork [law suits] into the federal court system. Now since they are unable to bust me for anything sexually inclined, they are moving my lover some 35 cells from me.

The ploy is that if they lock us next to each other, my lover and I may take advantage of the temptation placed before us by our own sexual drives. It's the "use his lover to get to him stunt," but since it didn't work they took the usual "punish the bastard" tack. It's worse than that, because my lover just so happens to be black and these redneck, incestuous bastards are KKK all the way. So, not only is it a clear cut case of using him to get to me, but it's a dual thing because they don't give a flying fuck about blacks. So, if they have to use him to get me it's of no consequence to them. So many other gays in here get busted for illicit sexual acts that it's pitiful. There's got to be something we can do to acquire some sort of remedial action against them here, even if it's only in the form of allowing "free world" gays to read what goes on behind these walls.

Also, it may be of interest to you to know that they have what they refer to as a "media review committee" here and they have been taking a particular pleasure in removing a lot of articles from my *GCN* and labeling them as "blatantly abusive to the conscience of the general community, as well as lacking artistic or other value."

So, not only do they fuck with us physically, but mentally as well. Something has to be done to slow this down if not to stop it all together. My best to you all. Write if you have any ideas. Thanks.  
Charlie McLaughlin  
80A2548  
Box B  
Dannemora, NY 12929

## GayCommunityNews

Cover design by Jean Vallon

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Opinions reflected in "editorial" represent the views of the editorial board. Signed letters and columns reflect the views and opinions of the authors only. Comments, criticisms, and information are always welcome from our readers: remember, it's YOUR paper!

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# Community Voices

## milwaukee support social service workers speak out

Dear GCN,  
Here's the drawing [appears on page 11 of Vol. 12, No. 44; 'Out of the Closets'; uncredited by mistake; sorry, Jackie]. I'm so glad you liked it. I'm going to do some for the penpal and Freedom's Just sections too. It feels good knowing I can contribute to GCN. Your paper is terrific. Know that I am with you in all sister-love and respect.

I had a meeting with the warden and discussed with her the possibilities of starting a Lesbian Support Group. This has never been proposed to her. After 2½ hours of "fighting" for the good of the group, she has agreed to allow it a try. She has left me with the arrangements, and when I feel I have it all together, I am to see her again and tell her. I have devised a good program. I also have to find people who'd be willing to come in from the outside and participate. They have to meet certain criteria of the warden. They must be part of an outside group; can't get us to riot or break rules; can't dress weird, such as wearing chains or dressing like a man; can't encourage us to rebel against the male-image...

I have written to groups in the Milwaukee area asking if they'd be interested. So far, no response after a month and a half. I don't understand why I have not gotten any kind of response at all. I thought if they weren't interested in us as lesbians, they might at least be interested in coming to see the prison and how it works. No one seems interested. I had expressed the point of asking them to see us as womyn who have made mistakes and not as criminals; to see us as human beings. Yet the lesbian community seems uninterested; it's a shame. We are a small group of wonderful individuals here. I have a lot of new found energy and haven't given up by a long shot. If you or anyone at the paper know of any persons who would be willing to participate with us on this, it would be greatly appreciated.

Have a great day, and stay strong all of you at GCN.  
In the struggle,  
Jackie Beattie  
Box 971 Cty Hy K  
Taycheedah, WI 54935

(GCN received a copy of this letter to Massachusetts Secretary of Human Services Philip Johnston.—Ed.)

Dear Phil Johnston:  
We are social service workers employed by a large Boston-area child welfare agency. We are very concerned about the recent decision by the Department of Social Services to remove two children who had been placed in foster care with a gay male couple; this couple had been approved by D.S.S. for foster parenting after a year-long assessment.

As professionals with considerable experience working with children and their families, we wish to go on record as supporting the placement of children with individuals who have been approved as foster parents, regardless of the individuals' sexual orientation.

We consider the action by D.S.S. to be discriminatory and in need of immediate correction.

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Have you seen *Drifting* and *Each Other*?! Well, don't miss their Boston premiere at the **Lesbian/Gay Film Festival to benefit GCN** on June 5, 8pm, at the Orson Welles in Cambridge. Show us your love! See great movies! Make out in the dark theater!

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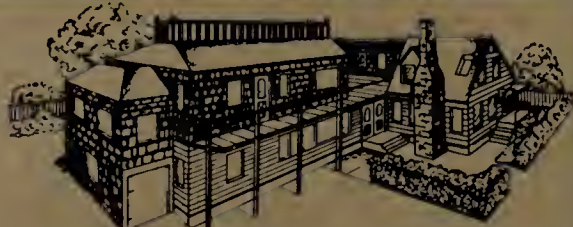
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Please call Alan Tweedy, L.I.C.S.W. at GLCS for more information on these services.

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# Portrait of the Artist as a Disabled Sissy

The Journals of Denton Welch

edited by Michael De-la-Noy  
Dutton, New York  
380 pp., \$22.50 hardcover

Maiden Voyage

Denton Welch  
(first published in 1943)  
Dutton, New York  
284 pp., \$8.95 paper

A Voice Through a Cloud

Denton Welch  
(first published in 1950)  
Dutton, New York  
256 pp., \$7.95 paper

In Youth Is Pleasure

Denton Welch  
(first published in 1945)  
Dutton/Obelisk, 1985  
\$7.95, papger, 154 pp.

Reviewed by Duncan Mitchel

Browsing in a bookstore, I find, is a lot like cruising. One is looking, if not for excitement, at least for stimulation, an interesting new face, someone who might be worth getting to know better. And how does one decide? As often as not, by the cover — how else? But that's only the beginning: next one reads the dust-jacket blurb, leafs through the pages to see if the first superficial impression is confirmed by indications of intelligence or character. Is this the kind of author I want to take home with me? Will I feel like kicking him out after reading him once? Or is there a basis for a long-term — not monogamous, of course, this is the twentieth century — relationship?

While checking out the New Arrivals shelves in the bookstore under his apartment, the Promiscuous Reader noticed *The Journals of Denton Welch*. Do what? he wondered, and pulled the volume out for a closer look. He noticed the self-portrait on the dust-jacket (a classic wimp, just his type), read the blurb: hot young 1940s British writer, hit by car in 1935 (fractured back, kidney problems, TB of the spine, catheter, partial impotence), died in 1948 at 33. Well, the chronically ill were not ordinarily his idea of a good time, but then the words "his loving relationship with a young man named Eric Oliver" caught his eye. Another contact (in a lifetime tally of thousands, Dr. Kinsey) had been made.

Once again, more slowly: the youngest of four sons, Maurice Denton Welch was born in 1915 in Shanghai to a well-to-do British father and American mother. His early childhood was largely spent travelling with his mother, whom he adored, until her death when he was eleven. After two years at a public school in England, which he hated, he ran away; no sooner had his relatives persuaded him to return to school for one more term than his father, still in China, proposed an extended visit to Shanghai. At seventeen he entered art school in England.

The next few years were extremely important for Welch. Unlike his father and older brothers, who were apparently quintessential English public school jocks, Denton was a quintessential English sissy: a willowy, prissy, high-strung mama's boy, artistic, fascinated by antiques, old churches, dollhouses, and strapping young men. His first two novels, written out of his understandably painful and confused early adolescence, have established a picture of his weakness of which his later disability seems to most commentators merely the logical continuation. Yet it is clear that once he escaped from his father's and brothers' shadows and from the ambivalent schoolboy-machismo of public school, Welch began (while remaining no less a sissy) to discover his strengths. It wasn't just that he did well in art school, for despite his recognized talent he wasn't sure he had found what he really wanted to do. Rather, he began to strengthen his body by walking tours, and



Denton Welch

through living more or less on his own, he began to acquire the courage to be himself, even to realize that other people might be interested in him just as he was.

These beginnings were shattered when, at twenty, he was knocked from his bicycle by a careless motorist. He never fully recovered. For the remaining thirteen years of his life he was often bedridden, frequently in great pain. The accident and his ensuing hospitalization are the subject of his last novel, *A Voice Through a Cloud*, which is as painful to read as it must have been to write:

I must have screamed again, for all I can remember is a shriek of pain invading my whole body. The shriek seemed to be following the pain into every limb. I was nothing but a shriek and a pain. I was sweating. Everything was wet. I was crying. Saliva dribbled out of my mouth.

In the middle of the furnace inside me there was a clear thought like a text in cross-stitch. I wanted to warn the nurses, to tell them that nothing was real but torture. Nobody seemed to realize that this was the only thing on earth. People didn't know that it was waiting for them quietly, patiently.

I felt that if I bore the agony a moment longer it would split my skin. It was such a growing and powerful thing; it would burst out of the tightness of my body....

But the moment [the nurse] pricked me so heartlessly, pushing the needle right in with vicious pleasure, I had faith; I knew that it was magic. It was like the Sleeping Beauty magic.... The pain did not abate at all. It was still there, eating me up; but in the hundred years' sleep it would die. It couldn't live for a hundred years. And brambles would grow and everything turn marble-grey. The dust would be as thick and as exquisite to the touch as moleskin; and there would be moonlight always. [Chapter I, end]

Once again Welch was in the power of others, helpless and dependent. His body, which he had begun to enjoy and trust, had failed him, even if not by its own fault. For the rest of his life he would mourn the strength and freedom he had found briefly, then lost. Even so, he made the most of his times of near-health: he resumed artistic work, walked and cycled when he could, and in 1940 began to write.

In 1942 he sold a story, "Sickert at St. Peter's," to *Horizon*. His first novel, *Maiden Voyage*, was published in 1943 with a laudatory foreword by Dame Edith Sitwell, who hailed Welch as "not only a born writer, but a very considerable one." *Maiden Voyage* was a sort of novel/memoir based on the teenaged Welch's flight from school and his holiday with his father in China. Welch's precise and vivid prose won praise not only from Dame Edith but from Elizabeth Bowen and E.M. Forster, among others, and the book sold well. Surprisingly, this account of a teenaged sissy who, be-

tween antique-shopping jaunts and satirical encounters with other Westerners in China, wanders about striking up conversations with and buying drinks for rough-hewn soldiers and sailors who attract him, seems to have drawn little homophobic hostility.

...As I walked between the bamboo groves, I stopped to watch a soldier who was carrying a bright red blanket. First, he shook it, then he threw it over a clothes' line and began to beat it with a stick. He must have seen me through the fence, for, dropping the stick and lighting the cigarette, he ambled over to me and said, "Hullo, mate."

"Hullo!" I gulped, rather taken aback....

I thought for a moment; then I found myself saying rather primly, "Would you like to come to tea this afternoon? If you're at a loose end. I live quite near." After the first plunge, the words came one on top of the other in a hurried string.

He looked at me soberly, through the separated fence. "What would your Mum and Dad say to a stranger?" he asked.

"I've only got a father and he won't be there," I answered. [pp. 188f.]

Welch's second novel, *In Youth Is Pleasure*, drew more fire. Pervaded by an astonishing Gothic, masturbatory, teenage homoeroticism, the novel was almost too much for Welch's publisher. Indeed, considering such scenes as the following, in which the young hero, on holiday at a hotel on the Thames, meets a rather eccentric school-master missionary during a rainstorm, it is amazing the book found a publisher in those days at all.

"Hold out your hands," the man said suddenly.

Orvil did so, and in a moment the man had tied them tightly together. He threw the other end of the long cord over a metal strut in the roof and then began to pull. In this way he hoisted Orvil to his feet and soon had him standing on tiptoe, his arms stretched to their utmost, his body, as it lost balance, eddying and turning slightly, like a corpse on a gibbet....

With the same surprise tactics, the man suddenly let go of the cord, so that Orvil crumpled into a heap on the floor. The man went up to him, quietly undid his wrists and offered his own. "Now it's your turn," he said; "you can tie me up exactly as you like." He seemed to be contrite after so much teasing. [pp. 78f.]

While working on *In Youth Is Pleasure* and the stories which were to be collected in *Brave and Cruel* (1949) and *A Last Sheaf* (1951), Welch had met Eric Oliver, the young man who was to remain with him until his death. He had also begun to keep journals. (When one considers that he was also writing and publishing poetry, painting, and doing illustrations for magazines, his productivity despite his illness becomes quite impressive.) An edited and expurgated edition of his journals was published in 1952; now an essentially complete version, edited by Michael De-la-Noy, had been issued in this country by Dutton, along with paperback reissues of *Maiden Voyage* and *A Voice Through a Cloud*. The journals are almost as well-written as his fiction, and reflect much the same interests, with a slight edge in frankness about Welch's sexuality. (Unfortunately, they are badly printed, with many typos, paragraphs skewed on the page, and at the top of one page — 368 — perhaps a line or more of missing text.)

It is not clear from his writings whether Denton Welch ever had sex with anyone, even before his accident; but lest any enterprising champion of cold showers try to claim (as Justin Kaplan did for Walt Whitman) that Welch only looked, never touched, I cherish the following remark from his journals (page 167): a correspondent complained that "Professorial people are cold. 'They talk about classical philosophy and then want to whip you into bed.' (This doesn't sound cold to me at all.)" It is comments such as this which suggest to me that Freudian readings of Welch's work — like those in Robert Phillip's homophobic Twayne English Authors Series study of Welch (1974), which understand his homoeroticism to symbolize decadence, corruption, castration, and the like — misrepresent Welch's intent. Despite his uncertainties about his personal lovability, he never expresses any doubts whatever about the rightness of his queerness; the question simply never comes up in his writings.

Continued on Book Review page 2



Lesbians Against the Klan

# Oversimplified Feminist Anti-Racism

Clenched Fists, Burning Crosses

Chris South  
Crossing Press, Trumansburg, NY  
\$7.95, 183 pp.

Reviewed by Pam Mitchell

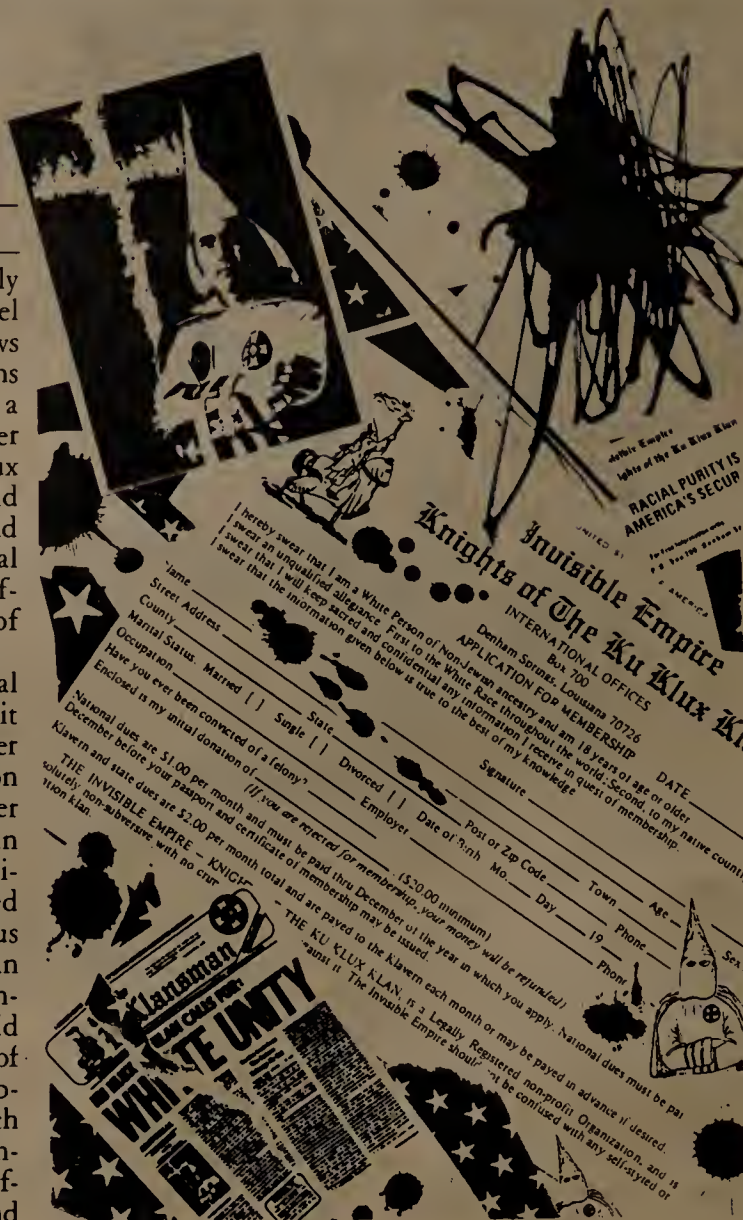
**C**lenched Fists, Burning Crosses is a mostly readable, occasionally even eloquent little novel with some serious problems. It follows a group of lesbian feminists as they make connections between anti-racist and feminist political work in a Southern community. As the women bond together and put their asses on the line — against the Ku Klux Klan, battering husbands, gun-toting male leftists, and their own fears — they are forced to confront and rethink their beliefs about privilege, safety and physical violence, thus providing author Chris South with an effective vehicle for exploring some of the intricacies of these issues.

In addition to being a thought-provoking political study, the novel is strong on plot and action (though it occasionally stretches the use of coincidence to the outer reaches of credibility). Yet despite South's focus on racism and her attempt to unite different struggles, her novel ultimately succumbs to the very trend in feminism it seems to challenge: that is, it denies diversity and history and, more importantly, institutionalized power differentials among and between women, thus perpetuating the "tragic flaw" of 1970s-style lesbian feminism. Abandon hope of historical and cultural context, ye who enter these pages. Instead, we enter a void in which the setting — town, region, the interplay of communities — is never adequately defined or described, though it plays a role crucial to the story; in which characters lack pasts — class backgrounds, family configurations, childhood experiences — and physical differences to help explain their personalities and behavior; in which political developments appear to occur in a vacuum, with little reference to the traditions and movements that spawned them and continue to feed them.

Though the novel suffers from this lack of flesh and context, there is plenty for which to commend it. First of all, the writing, though uneven, is for the most part fluid and well-crafted. South skillfully foreshadows plot developments, using metaphors from nature and other imagery to drop hints about the future and draw us into the story. Because of her effective description of action throughout the book, individual scenes are riveting. This is particularly noteworthy since many of the scenes are moving, gritty accounts of sex or violence, neither of which has been a strong suit in feminist writing. South falls into neither romanticism nor vagueness in rendering the push-pull, love-hate, power and fear between new lovers Jessie and Kate in their sexual encounters and in their developing relationship as a whole. (Jessie's coming-out story, one of the major subplots of the novel, is for the most part interesting and unique, avoiding coming-out clichés.) A scene at an anti-Klan demonstration that ends in murder captures some of the texture and the feeling of a panicking crowd. Like Jessie and her friends we live through it, and through the grisly episodes that follow, and are changed by them.

Thematically the novel breaks new ground as a call to action and as a treatise on the connections between personal and political change. One of its major themes is that in the face of oppression *some* kind of action, some risk-taking is preferable to becoming immobilized by fear and hopelessness, even if the chosen actions don't always prove effective or when "successes" may be hard to measure. Through the experiences and discourses of her characters, South suggests two compelling reasons for her readers to take such action: to prevent our own anger from turning inward, as in a tale Jessie's neighbor tells about an old woman in a mental hospital with fingers so tightly clenched that her nails grow into her own palms (the "clenched fists" of the title); and also to be allies to people who don't have the luxury of sitting out a particular struggle. Jessie's relationship with her Black friend and business partner Laura is partly conditional on Jessie's willingness to see and directly challenge the terror and brutality Laura has known all her life, a willingness Jessie shows by standing up to the KKK. Measuring South's novel against its own call for courageous action, I feel compelled to give South credit for having the guts to write it, though it falls short of what I believe were her goals: to move forward dialogue within the feminist community about combating racism and about developing strategies for political action, and to weave a convincing and entertaining yarn in the process.

Built into the fabric of South's novel is the feminist assumption that "the personal is political." But that



once-good idea has become a problematic one as the women's movement has evolved. "Is personal change enough?" ask women looking at institutionalized power and oppression. "Must the personal *always* be political, then?" ask the ostracized (e.g., heterosexual women, women into S/M and other "politically incorrect" behavior). South takes as one of her themes the interconnectedness between political movements and personal changes, but she seems to lack a consistent and coherent theory as to *how* they connect. Tossing in a pinch of the personal here, a cup-full of political there, seemingly in random order and quantities, the odd stew she comes up with may resemble life itself, but it fails in the task of fiction: to extract order and meaning from seeming chaos.

For the sake of both politics and art, I want more from this book. I want to feel like I've just spent time in Durham, N.C., that I would know where I was if I landed there, would know where the various specific places mentioned in the story — the women's bar, Jessie and Laura's print shop, the battered-women's shelter, the characters' homes — are located, geographically and socially, in relation to each other and to the rest of the town; I want to be able to recognize her characters on the street; to know where their political ideas come from, why they've developed their quirks of character, how they fit into the communities they operate in. While an experienced writer could provide much of this kind of rich, substantiating detail through nuance and turn of phrase, we lesser mortals sometimes achieve such thoroughness only through a wordiness that potentially distracts from our stories; this is South's first novel, and perhaps some potential texture and flavor have been sacrificed for this reason. Yet her novel appears to have been carefully edited in other ways, and I can't help wondering why South's editors (both formal and informal) didn't at least guide her to lace the book with more clues and pointers. A sentence or two describing a neighborhood, a dialogue more skillfully crafted to convey character and context while it moves the story along: such small changes could have made this story feel less like a tree stripped of its leaves. This absence of information not only makes for unsatisfying fiction, but it supports an ideological view of the world that sees such details as insignificant, that is, the "after all, we're all women, aren't we?" school of feminism.

It is a significant step forward that South, a white woman, has a major Black character in her novel and that she tackles the issue of racism head-on. Yet it is not only Black women and other women of color who have been rendered invisible, or worse, by this feminist philosophy of uniformity: fat women, old women, Jewish women, Southern and working-class women (including Chris South herself), have spent the first half of the '80s pulling out of the feminist prison of sameness and loudly proclaiming their own identities. Devoid of such differences, deprived of individual histories, the

white women in this novel seem almost interchangeable: conflated into something vaguely middle-class (in the sense that an assumption of classlessness is middle-class), dimly Christian (again, in its unspokenness), all slightly butch and boyish and aspiring to an ideal of self-sufficiency that assumes able-bodiedness. This makes the one major Black character, Laura, seem very, very different because she is portrayed as different at all. Of course race is a major dividing line in this culture — arguably as major as gender — and those of us who are white certainly have a lot in common. (This may be particularly true in the small Southern community of the novel, whose white population may be homogeneous ethnically and religiously; I'm forced to guess at this because South doesn't provide such information. In fact, so little is said about the "Durham" of the novel that it could almost be mistaken for Durham, N.H.) But to "whitewash" us — to provide no distinctions based on class or culture or region or able-bodiedness or age — while putting so much attention on race does not move forward our understanding of how oppressions interface and reinforce each other. Instead it has the effect of accepting and reifying race as the "great divide."

The only character whose family we learn anything about is Kate. In the one childhood scene in the entire novel, South attempts to account for Kate's fear of dealing with sexual violence after her lover Jessie is brutally raped. In a few pages South summarizes how Kate, beaten throughout childhood by her father, was then raped in early adolescence by an older brother, a brother who is given no name in a scene with no substance. (This sketchiness can't be attributed to any lack of writing skill on South's part, since her earlier detailed description of Jessie's rape was chilling and convincing enough to give me nightmares.) Not only was the implied cause-effect relationship between an early incest experience and later avoidance overly simplistic and insulting to me as a incest survivor and an activist against child sexual abuse, but it also seemed grotesquely out of place amid the eery lack of biological kin in the book. It is hard for me to believe, for example, that when Jessie is lying near death in a hospital after the above-mentioned rape, none of her friends even considers contacting members of her family (or doesn't at least mention Jessie's lack of such a family or their own lack of information about it).

In fact, a clarification of where each of the various white women stand with their families and the class statuses of those families is certainly relevant information in a study of risk-taking and privilege. In this story it might help explain such details as the otherwise

Continued on Book Review page 8

## Portrait of the Artist

Continued from Book Review page 1

Because of this, his writings have hardly dated at all, indeed they still seem pretty daring. *Maiden Voyage* and *In Youth Is Pleasure* are not about a neurotic youth who fails to achieve heterosexuality: they make much more sense as portraits of a boy who has not yet achieved — though he will achieve, and on his own terms — homosexuality. Their imagery of the frustration and weakness of a sissy in a jock's world do not illustrate the failure of the sissy to measure up, but his quite reasonable alienation from a world hostile to him. In the stories about his art school years, these motifs are diminished or missing, but the protagonist is still alone, a detached observer of the quirks of others. Not until *A Voice Through a Cloud* ends with the convalescent Welch and his housekeeper-companion Miss Hellier looking for a house to live in. But the right house had to have Eric Oliver — the Friend — living in it; and that would have been another novel, which Denton Welch didn't live to write.

All of this, of course (reflected the Promiscuous Reader), had little to do with why Denton Welch's work was worth reading. It didn't hurt to find 1940s gay fiction in which fulfillment consists of finding Mr. Right rather than embracing the Masculine Role and heterosexual marriage, though the fact that fulfillment must occur off-scene kept the books from being fully satisfying. And while the Promiscuous Reader found Welch's eroticism excitingly diffuse and suggestive, he recognized that readers for whom eroticism means explicit descriptions of organs and acts would find Welch's work steamy but frustrating. Ultimately, it was the combination of these factors with Welch's carefully crafted style — eruptions of almost magical imagery into sharply observed descriptions of English middle-class life — that made his fiction and his journals rewarding and worth returning to, and makes their current publication something of an event in gay literature.



# Boys, Men, Love and the State

## Chances and Choices

### The Hustler

John Henry Mackay  
Translated by Hubert Kennedy  
Alyson Publications: Boston, 1985  
\$7.95, 299 pp.

Reviewed by Scott Tucker

Young man meets boy in the big city, loses and regains him, and loses him forever: in barest outline, this is the action of *The Hustler*. I approached this novel mainly with curiosity about the gay life and hustling scene of Berlin between the two world wars, and with doubts that the writer could carry through a novel from start to finish. *The Hustler* turns out to be a great surprise, a strong story composed of dissonant tones of realism and romanticism. Sentimental passages of genuine sweetness contrast with the cries of people struggling with bad luck, poverty, and the machinery of the State. The almost musical recurrence of themes led one reviewer, Walter Hauer, to note when the book was first published in 1926 that *The Hustler* was “[a] strictly symphonic presentation, the only novel on a grand scale that homosexual literature has to exhibit.” That problematic phrase, “homosexual literature,” names what Mackay himself leaves nameless in his novel: love between a boy and a man. Mackay subtitled this book “The story of a nameless love from Friedrich Street” because, as Hubert Kennedy mentions in the introduction, “he found all the names then in use derogatory.”

It is worth noting that Thomas Mann’s short novel *Death in Venice*, published in 1911, also deals with a man’s love for a boy, though in that story the love is purely sublimated and even more feverishly romantic. Mann linked this theme with pathology, and throughout his literary career left readers free to assume the untainted heterosexuality of the writer himself. We now know from Mann’s recently published journals that this family man was drawn to young men and regarded himself as an “invert.” Such information often makes the guardians of literature panic and foam at the mouth with critical revisions and pointless justifications.

*The Hustler* has been unjustly neglected since it was first published, and I suspect it will never rank as a “classic” as long as this kind of sexual politics operates among the chief makers of literary and critical “consensus.” In at least one respect, I find *The Hustler* superior to *Death in Venice*: love comes to grief in both stories, and both use literary themes musically, but Mackay does not burden his work with the bric-a-brac of nineteenth-century metaphysics, nor with the triple linking of aestheticism, homoeroticism, and pathology. There is less nonsense to digest in Mackay’s novel. Its translation and re-publication is an important literary event; if time brings less prejudice, its quality will be recognized in much wider circles. I’ve already placed this book in my own literary Pantheon.

John Henry Mackay — his father was Scottish, and the name rhymes with cry — was once a well-known literary figure, especially as a poet and propagandist of individualist anarchism. Thanks in part to the Mackay-Gesellschaft in Germany and the Mackay Society in the United States, his works are being reintroduced. Two of his major prose works have appeared recently in English: *The Freedomseeker*, a polemical “non-novel” which Mackay considered to be his most important book, and now *The Hustler*, in Hubert Kennedy’s solidly readable translation. When he died in Germany in 1933, shortly after Hitler took power and possibly through suicide, the *New York Times* noted that Mackay had established a reputation in that country as an “anarchist lyricist.” Mackay’s fiction may prove to be his strongest and most lasting work, especially if his untranslated novels are as good as *The Hustler*.

Mackay distanced himself from the mainstream of the early German gay movement, led by Magnus Hirschfeld for three main reasons: as an anarchist, he was hostile to politicians whom the gay movement courted; nor was he in agreement with Hirschfeld’s theory that gay people were a “Third Sex”; and finally, Mackay was bitter about those who supported legislative changes allowing free relations between adults while condemning “the love of an older person for a younger person of his own sex.” In 1908, a German court ordered certain works by Mackay (published under the pseudonym Sagitta) to be seized and destroyed. He bore the financial and emotional burden of this attack almost alone. To his life-long friend, Benjamin R. Tucker, one of the most active anarchists in the United States, he wrote, “I have decided now to break off all old acquaintances who don’t care for me enough to understand my love as I try to understand theirs.”



The Friedrichstrasse, Berlin, around 1910

When *The Hustler* was published in Germany, the socialists were officially in power. These very socialists had collaborated with military gangs to crush the revolution which broke out in Germany in the wake of the first world war; Hitler, in turn, recruited many from these same military gangs and proceeded to crush the socialists, along with all other opposition. In *The Freedomseeker* Mackay himself gave a good description of the tenuous democracy which existed in Germany between the two global massacres. In *The Hustler*, Mackay does not use directly political phrases, yet it can be said that one of the main actors is precisely the force of the State. The boy and the man who become lovers face such figures of authority, and are forced to pass through the State’s repressive institutions. One is crushed, the other perseveres.

“As chance would have it” — so Mackay writes — two people from small towns arrive by different trains in Berlin for the first time and on the same day: Gunther, “a boy about fifteen or sixteen years old,” and Hermann Graff, “a young man, perhaps twenty-two or twenty-three years old.” Gunther, naive but pleasure-hungry, wanders about and soon finds a boldly-lettered PASSAGE running from Unter den Linden Street (Under the Linden Trees) to Friedrich Street. Gunther is cruised in the Passage by older men, and eyed with curiosity by other boys; he finds this attention inexplicable and finally frightening.

First, however, Gunther window shops and finds a display of “wonderful pictures.” The pictures Mackay describes are the sentimental and patriotic art of that time, but Mackay does not mock the boy’s taste. Instead, he conveys the boy’s raw excitement, his exposure to “high art” for perhaps the first time, and the seed of sensitivity buried in him which could be nurtured in the proper climate. Gunther is spellbound by the display:

Their brilliancy of color blinded his eyes — pictures of beautiful women in sumptuous gowns, of proud men in colorful uniforms, of sweet children and lovely girls. Plus, in the far background—he had pushed through to see everything — there towered, magically lit entirely in white and larger than life, the grand figure of a woman with blond hair, a crown on her head, shield and sword in her hands, gazing victoriously into the distance. He did not know what the picture was supposed to represent. But he did know it was the most beautiful thing he had ever seen, today or ever, and he could barely part from the enchanting sight.

The woman with shield and sword is none other than Germania, the nation in matronly form.

Hermann Graff also finds his way to the Passage. He has read about “the notorious Passage” where males of all ages “attended to their dirty transactions.” Hermann is described as “a very serious person, very solitary and introverted, who experienced difficulty joining others.” He is somewhat moralistic, and views the johns and hustlers with contemptuous curiosity. He is not one of them: “He knew he could not find there what he was seeking — and he would seek until he

found it.” Hermann, too, discovers the display of pictures — “and drew back immediately, wanting to laugh out loud.”

Mackay describes the paintings in more detail, and would not make so much of these garish images if he were not also painting portraits of his characters. A “simple” matter of taste becomes a complex crossing of character and culture: by the way the boy and young man respond to these images, we gather something about their expectations, knowledge, and personalities. The images were plainly not created as Art for Art’s Sake: the officer and his bride stand for Duty and Family, the bearded old man is a representative of The People, and Germania herself is ponderously patriotic. The usually serious Hermann is amused: “If that is the taste of the Berliners...!” The boy’s uncritical enchantment with such images, and the young man’s resistance to their magic, are early signs of two trajectories which converge in tragedy.

That is, the culture for sale in the Passage, a roofed commercial cavern where countless other commodities are bought and sold, and where boys sell themselves and are bought by men. Several scenes take place here where folks take care of business, the shopkeepers protected by law, the hustlers harassed by it. For Gunther and Hermann, this is the passage from one life to another, from small towns and respectability to the city’s social underground. And this is where they cross paths: Hermann falls in love at first sight, but Gunther flees before a word is spoken. The boy was no doubt “a decent sort,” and Hermann reflects with irony on the boy’s fear: “From him, especially from him, the boy would have no need to run. He would have done nothing to the boy.” Hermann differentiates himself from the johns buying sex; he takes pride in his platonic love, and hopes to find a soul-mate in the boy who is now “submerged amidst the millions of this huge city.”

I am fairly sure it was Kafka who observed that the chances for and against happiness are mathematical. That description can have many intriguing meanings, but take an example from gay life in a coercively straight world: finding a lover. The chances of gay people finding each other, and of loving each other in addition, have often been slim. The crude numerical odds against us in so many places — outside a few gay ghettos and liberated zones — are one factor which produces the severest strains of gay romanticism. Romanticism thrives wherever and whenever people are convinced that love and sex are and must be scarce resources.

Given certain laws and morals, lovers may well be driven to the most rarefied altitudes of romance. This seems to be the situation of Hermann: “He knew that he could not search for love; rather, he had to find love as one finds one’s fortune.” After Hermann finds and loses the boy in the crowd, he considers his chances for love: “He knew that his love was directed toward boys by virtue of the law of his nature. His emotions were always directed toward few people, so he knew that

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# BOOK

## GAY COMMUNITY NEWS

# SHORTS

### Women Who Loved Women

Tee Corinne  
Pearlchild, 1984  
112pp., illustrated

Tee Corinne has been quietly researching since 1975 to produce a collection of portraits accurately titled: *Women Who Loved Women*. She has shown them in poster form at two shows in San Francisco. Here is a book based on the shows. As A.A. Scout indicates on the inside front cover: "This book is worth the price for the references alone."

Mercedes deAcosta, Yoshio Nobuko, Mazo de la Roche, Lorraine Hansberry, Radclyffe Hall, Rose Bonheur, Marlene Dietrich are just a few of the women depicted. Of them Corinne says, "All of the women in this collection had major physical and emotional relationships with other women or lived...variant lifestyles."

She talks of her research in the introduction. Of how she builds on the earlier research of Lisa Cowan, Joycelyn Cohen and Nancy Poore. Of her own startled discovery of Jane Heap, "who looked to me like a man wearing lipstick." How she questions why she hadn't known of Heap, of so many other lesbian foremothers. In this book she has guaranteed that we will hear of them, and reveals to us the significance of our past, attempting, quite literally, to "put it on our walls."

Assembling this collection is a herstory itself of determination and diligence. Obviously, it would not be easy to 1) identify possible candidates for a series called *Women Who Loved Women* (given the penchant of our society for destroying evidence of lesbianism); 2) satisfy oneself through actual documentation that these women did indeed live variant lifestyles; and 3) locate pictures of them. Once located, more work is involved. Who will give an artist permission to use pictures of sometimes famous, often respectable

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Alice Austen

women for such a "sinister" purpose? The process Corinne describes, of photocopying, drawing on, erasing, dissolving and collaging, helped her past the hurdle of permissions. No, the book does not look like a twenty-five dollar coffee table picture book. Such a production is impossible as we just begin to emerge from our dark ages. But through good ol' lesbian single-mindedness and inventiveness, Corinne has reclaimed a big chunk of our past, has not only named names, but has shown us pictures of what we look like.

One of her most exciting accomplishments is the inclusion of so many women of color. She notes her continued search for pictures of women including Otake Kokichi, Miamoto Yurika, Wu Tsao. But she has already found:

# BOOK

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# SHORTS



Carson McCullers

Gladys Bentley, Frida Kahlo, Ch'ui Chin. And has taken such painstaking care to present them as strikingly as the white women, one hardly notices that white male technology tends to make people of color invisible — as I found out when I took my first Polaroid of a Black friend.

Corinne has indeed made another huge segment of our herstory *visible*. Has made it *accessible*. Has made it *possible* to hold in our eager lesbian hands, to see with our hungry lesbian eyes: our heroines, page after page, lovers often facing one another, in various walks of life, at various ages, in drag, out of drag, proud and defiant like Mabel Hampton, formal and staid like Edith Watson and Victoria Hayward.

# BOOK

## GAY COMMUNITY NEWS

# SHORTS



Josephine Baker

I am lucky enough to have some of these portraits in poster form on my living room walls, and for the first time in history I can write my lesbian stories face to face with the apparently approving gaze of Carson McCullers, under Willa Cather's warm, encouraging smile, with Josephine Baker's decidedly variant, cocky self challenging my creative fancy....

*Women Who Loved Women* is a book for all lesbians. Looking at it validates our lives. Having it at hand as a research tool promises more and more, till I see an illustrated roadway into our past growing longer, and wider, more and more crowded — leading us down the road to full, proud, open lives.

— Lee Lynch

### We Shall Return Women of Palestine

By Ingela Bendt and James Downing  
Translated by Ann Henning  
Zed Press Ltd, London, 1982  
129 pp.

Rarely in North America do we hear the voices of Palestinian women. Even in the North American feminist community, Palestinian women's lives are not known or defended. Palestinian women's lives have been invisible, with all kinds of racist stereotypes and justifications used to keep their voices out.

*We Shall Return* captures Palestinian women's dreams as well as their despair. In the chapter "To Be A Palestinian Woman," Maj Sayyegh, a well-known Palestinian Liberation Organization (P.L.O.) representative and the head of the General Union of Palestinian Women, describes growing up in the Gaza area, after having been forced to flee northern Palestine. On her commitment to creating a new state, she states:

"...a place where everyone has a job, where everyone participates and feels they belong. Where everybody can live in peace, in complete equality, no matter whether they are Muslim, Jewish, or Christian...A Socialist Palestine!

Despite the slow process of eradicating sexist traditions and behaviors from the men in the national liberation movement, Palestinian women have not only been the main caretakers of the family, they have also taken on leadership roles within the armed struggle. In 1921 the first Palestinian Women's Association was formed, and in 1929 they held their first Congress with over 300 delegates attending. After thousands of years of living peacefully with Jewish people, it was in the 1920s that Palestinian women became aware of the Zionist plan to set up Jewish-only areas and increase Jewish immigration. The first Congress of Palestinian Women took up this issue and demanded an end to this plan.

In 1936 Fatima Ghazal became the first woman martyr, after being killed in a military battle for land. In April of 1948, one month before the official opening of the Jewish state, 247 Palestinians were killed at Deir Yassin, just outside of Jerusalem. The massacre was led by Menachim Begin, later to become prime minister of Israel, who stated, "The massacre was not only justified, it was necessary; without the victory at Deir Yassin there would never have been an Israeli state." Because of this and many similar attacks,

800,000 Palestinians fled for their lives.

In "After the Revolution We Were Born," the revolution is explained to mean the P.L.O.'s gaining control over the refugee camp in 1968. Mouna, an activist in the women's union and a top Fatah council member (maintain decision-making responsibility for the management of the camp as well as the armed struggle), describes what it is like to endure military occupation and harassment,

"The Israeli bombs! Not only did they take our country, they are still hounding us. For thirty-one years...just because we want to return to our homes! We are stateless! Compared to that, all other problems seem to shrink.

We have a lot in common with women of the third-world. We share the fight against imperialism and colonialism. Here in the middle-east, imperialism is expressed through Zionism, which believes that all Jews of the world should have a state of their own, Israel, in *our* home country of Palestine!... We Palestinian women suffer the same poverty and social and religious oppression as women of the third-world. But at least they live in *their own country*. Whereas all the Palestinians are scattered in many different countries...."

In *We Shall Return* Ingela Bendt and James Downing have conducted interviews and documented testimonial accounts of women's lives in the Rashidiyah refugee camp, located in Southern Lebanon. During the time the book was recorded, 9,000 people lived there and the camp was under the collective leadership of the P.L.O.

The camp no longer exists. It was the first victim of the Israeli invasion in June of 1982. At that time all the men were rounded up and taken to prison camps in Israel while the women and children were herded to the side as the entire camp was bulldozed and demolished.

The book is an authentic and moving account of women who refuse to be victims to the all-sided devastating oppression they face. Their will to survive and their fight-back spirit is an inspiration to all freedom-loving people. Everyone who hungers for a new dawn, who struggles against racism and for real unity, will find in this book renewed hope and inspiration. It is must reading.

— Malkah Barrsey Feldman

### New Titles: Just Out or Soon To Be

Mohawk Trail, Beth Brant (Degonwadonti), Firebrand Books, 1985, \$6.95  
Jonestown and Other Madness, Pat Parker, Firebrand Books, 1985, \$5.95  
Moll Cutpurse, Ellen Galford, Firebrand Books, 1985, \$7.95  
Paz, Camarin Grae, Blazon Books, 1984, \$8.95  
The Lavender Couch, Dr. Marny Hall, Allyson Publications, 1985, \$7.95  
A Legal Guide for Lesbian and Gay Couples, third edition, by Hayden Curry and Denis Clifford, Nolo Press, 1985, \$17.95  
Fighting Back: Lesbian and Gay Draft, Military, and Veterans' Issues, edited by Joseph Schuman and Kathleen Gilberd, Midwest Committee for Military Counselling, 1985, \$14.25 (plus postage and handling)  
Sex Variant Women In Literature, Jeannette H. Foster, Naiad Press, 1985, \$8.95  
Misfortune's Friend, Sarah Aldridge, Naiad Press, 1985, \$7.95  
A Studio of One's Own, Ann Stokes, Naiad Press, 1985, \$7.95  
The Swashbuckler, Lee Lynch, Naiad Press, 1985, \$7.95  
A Leak in the Heart, Tales from a Woman's Life, Faye Moskowitz, David R. Godine, Publisher, 1985, \$13.95  
You Know What Is Right, Jim Heynen, North Point Press, 1985, \$13.50  
Nowhere, Thomas Berger, Delacorte Press Lawrence, 1985, \$14.95  
Journey to Topaz, Yoshika Ochida, Creative Arts Book Co., 1985, \$5.95  
Rainbow Roun Mah Shoulder, Linda Brown Bragg, Carolina Wren Press, 1984, \$6.00  
Tennessee: Cry of the Heart, Dotson Rader, Doubleday, 1985, \$16.95  
The Kindness of Strangers: The Life of Tennessee Williams, Donald Spoto, Little Brown, 1985, \$19.95  
With the Power of Each Breath, A Disabled Woman's Anthology, edited by Susan Browne, Debra Connors and Nanci Smith, Cleis Press, 1985, \$9.95  
The Future of Difference, edited by Hester Eisenstein and Alice Jardine, Rutgers University Press, 1985, \$11.00

Spunk: The Slected Stories of Zora Heal Hurston, Zora Neale Hurston, Turtle Island Foundation, 1985, \$7.95  
Moses Man of the Mountain, Zora Neale Hurston, University of Illinois Press, 1984, \$6.95  
The Two of Us: Affirming, Celebrating and Symbolizing Gay and Lesbian Relationships, Larry J. Uhrig, Alyson Publications, 1984, \$6.95  
Islands, David Rees, Knights Press, 1984, \$6.95  
Stepping Out of Line: A Workbook on Lesbianism and Feminism, Nym Hughes, Yvonne Johnson and Yvette Perreault, Press Gang, 1984  
Hadrian, Joseph Schmidt, Gay Sunshine Press, 1984, \$7.95  
Between Mothers and Daughters, edited by Susan Koppelman, Feminist Press, 1985, \$8.95  
Close to Home: A Materialist Analysis of Women's Oppression, Christine Delphy, translated and edited by Diana Leonard, University of Massachusetts Press, 1984, \$8.95  
Sisterhood is Global, Robin Morgan, Anchor/Doubleday Press, 1985, \$12.95  
A Wealth of Experience: The Lives of Older Women, Susan Hemmings, Routledge and Kegan Paul, 1985, \$8.95  
Oranges Are Not the Only Fruit, Jeanette Winterson, Routledge and Kegan Paul, 1985, \$8.95  
A Measure of Time, Rosa Guy, Bantam/Windstone, 1984, \$5.95  
Lectures in America, Getrude Stein, Beacon Press, 1985, \$10.95  
Picasso, Gertrude Stein, Beacon Press, 1985, \$7.95  
Winter Passage, Judith McDaniel, Spinster's Ink, 1984, \$6.95  
We Are, Lisa Kanemoto, Outreach Press, Kegan Paul, 1985, \$12.95  
Feminist Theory: from the margins to the center, bell hooks, South End Press, 1984, \$8.00

—SUBSCRIBE!—



# The Gay Cliché

Tony Lang  
St Martin's Press, New York, 1983  
\$5.95, 78 pp. Illustrated.

It would presumably be a given that any humor book should be funny. This is not true in any number of given instances. And when you are dealing with a specialty item — like a “gay humor book” — it is particularly not true. So often, publishers out for a quick buck will rush off anything which seems like it might have a specialized sale market. *Fairy Tales* (new from Pinnacle) is not only tasteless and stupid, it isn't in the least funny, and *The Official Gay Handbook* (from Turnbull) several years ago proved to be a limp, insipid imitation of its equally limp Preppie counterpart. But the good news is that *The Gay Cliché*, a short, well-aimed barb at gay male social mores, is funny. In fact, it's very funny.

Subtitled *How To Be a Homosexual Guy and Still Maintain Some Slight Degree of Individuality*, *The Gay Cliché* lampoons the vagaries of gay fashion and lifestyles. Cloaked in a how-to format, the book gives tips on countering the most visible and trendiest of the gay counter-culture. The more obvious topics include what to wear, when to go to the gym, what to eat, read, or watch on TV. Some of the jokes are quite funny. A few fall flat. And some are so esoteric that they will only be understood by those who have already committed the sin of being in the know: a Ronald Firbank joke is one thing, a Zorah Lampert, quite another.

The one problem with the book is that



most jokes are funny once, and topical jokes are lucky if they get that much time. The material in *The Gay Cliché* could not extend beyond its present 78 pages. The question of whether it's worth \$5.95 should be answered by the purchaser. Still, even for a one-night stand, inside, topical gay humor is hard to come by; relish it when you can.

— Michael Bronski

# The Chief: A Memoir of Fathers and Sons

Lance Morrow  
Random House, New York, 1984  
\$16.95, 249 pp.

In his opening chapter, unquestionably the most provocative, Morrow confides to the reader:

From time to time I have felt for my father a longing that was almost physical, something passionate, but prior to sex — something infantile, profound... A boy wants the aura and armament of his father. It is a deep yearning, but sometimes a little sad — a common enough masculine trait that is also vaguely unmanly. What surprises me is how angry a man becomes sometimes in the grip of what is, in essence, an unrequited passion.

Regretfully, such powerful writing and insight do not return often again in *The Chief*. To be sure, the inaccessibility of the father, the eagerness of the son for recognition will on occasion engender further comment, but they must share the stage with long segments of desultory autobiography. Since many famous individuals have crossed Morrow's path and the author is candid about their faults, the more malicious among us may choose to persevere. Those interested in probing Morrow's initial revelation need not continue.

Instead of deepening our grasp of the father/son relationship, the discussion in fact

regresses, forcing us to contemplate such commonplaces as the contrast between the lack of affection exhibited in WASP families and the demonstrative ways of Jewish families and to relive a pursuit of the most conventional facets of American male behavior.

Although Morrow proves quite capable of judging his father on intellectual grounds and of distinguishing between what mother and father have contributed to his personality, in the end the desire to emulate (and reach) the “Chief” outweighs all else. The father's skill in driving a car, in lighting a cigarette, in singing dirty ballads is reverently described (and, one imagines, must have been rehearsed) by the son as constituent elements in attaining masculinity. Little wonder, then, that when speaking of a brother who died of cancer in his youth, Morrow reflects that the boy died a virgin and that the fact may have troubled him. “Because it meant that he died without having become a man, without having lived, in that fundamental sense.”

Describing the shadowy stories of his father's home town, the author observes: “There was [a] boy who was a homo, almost publicly so, and seemed perfectly happy with his life.” With the use of “homo,” of “almost” and “seemed” (as if complete openness and definite happiness must remain unthinkable here), Morrow shows again that he learned his lessons well and serves thereby as a lesson to us all.

— Donald Stone

# HOT OFF THE PRESSES

## Sex, Sex, Sex

Sex is rearing its ugly head in publishing more than usual lately. Attacking the topic head on, so to speak, is Rosemary Daniell's *Sleeping with Soldiers* (Holt, Rhinehart Winston, \$14.95). Surveyor and analyst of the sexual passions of Southern women, Daniell tries to explain to herself and her readers why she is attracted to macho men. Although written in a breathy style that resembles one of her many trysts, it is a clear-headed look at the whys and wherefores of a personal sexuality and how that sexuality interfaces with the rest of a personality. Daniell's sexual world also circumscribes gay men and transvestites, so there is something here for almost everyone. Not quite as good, but interesting, is Terry Garrity's *Story of “J”* (William Morrow, \$12.95). Garrity wrote the infamous *Sensuous Woman* in the early '70s and this book is an attempt to show how being a public sex figure affected, and almost destroyed, her life. The best parts of the book are those which show how little credence American culture is willing to allow a woman to speak out on her own sexuality. It's easy reading and a moderately good morality tale of how American hypocrisy and terminal puritanism affect us all. Also speaking about sex is Anne Marie Villefanche's *Joire d'amour* (Carroll & Graf, \$13.95). A memoir of Parisian demimonde sexuality in the 1920s, the book functions as sort of soft-core porn and a verbal equivalent of *Vogue*. It's all lush thighs and potted palms, silken sheets and art nouveau archways. Shaky as history and probably too elegant to be good porn, the book does have a nice quality of sexual tale-spinning. An example of woman-written erotica and how it is marketed, it's sweet but with limited appeal.

Of equally limited appeal are a bunch of straight sex books written by and for women. Marilyn Hamel's *Sex Etiquette* (Delacourt, \$13.95). A cutesy, say-nothing question and answer approach for the modern liberated woman, the book covers everything from oral sex to making breakfast. A little better, but still in the same category, is Heather Remoff's *Sexual Choice: A Woman's Decision* (Dutton, \$15.95). Not so much a how-to, as a how-come (no pun intended), the book takes a part science, part common sense approach to how and why heterosexual women choose the men they do. While some of the research is fascinating, the book is more interesting as an artifact of what the publishing industry thinks is marketable.

Although the last two books speak about woman's sexuality, their point of view is definitely conservative. The same is also true of Lorna and Philip Sarel's *Sexual Turning Points* (Macmillan, \$14.95). Though there is nothing “wrong” with the information here, the presumptive heterosexism and lack of

anything other than the most traditional notions of sexuality make the book tired and unhealthy. Peggy Boy's *The Silent Wound* (Addison Wesley, \$14.95), however, is a different matter. Although it never deals with lesbianism, this report on sexuality and breast cancer is provocative and well thought out. Taking off from a Reichian notion that cancer is intimately connected with emotions and sexuality, Boyd sets out to prove that a frustrated sexuality can manifest itself in breast cancer. Though the medical evidence could probably be questioned and argued, her attempt to view the emotional, physical and sexual in an attempt to understand breast cancer is adventuresome and more progressive than the message of these other books — it's all right to do anything in bed (with a man), as long as you still behave like a woman.

## Men (Sex)

The imitation of art to life — and vice to virtue — has always been held as a paradigm of both writing and reading. In his James Bond thrillers, Ian Fleming portrayed a semi-omnipotent civil servant, “M,” who ran the British secret service. Anthony Masters's *The Man Who Was M* (Blackwell, \$14.95) gives us the original life of Maxwell Knight, the inspiration for Fleming. Unfortunately, it is a bore. Although a (repressed) homosexual, Knight's life does little to illuminate the fascinating web of sex and politics that surrounded post-war England. The tone is overly simplistic, the information secondhand, and the analysis almost nil. Equally British and political is Daphne Patai's *The Orwell Mystique: A Study in Male Ideology* (U. Mass. Press, \$12.95). A thorough study of Orwell, Patai examines not only his work, but the myth surrounding it, and finds both wanting. Pinpointing his misogyny, homophobia and racism, she claims that Orwell's literary and personal persona was based upon the most excessive notions of maleness and questionable self-proclaimed moral authority.

Less political and more social is Jan Morris' *The Matter of Wales: Epic Views of Small Country* (Oxford, \$22.50). Morris's lengthy — over 400 pages — tour of this small country gives history, travel and sociological information, all very readable. Of particular interest is a discussion of the religious/sexual connections of eighteenth century revivalism.

From eighteenth to nineteenth century we get to Gordon S. Haight's edition, *Selections from George Eliot's Letters* (Yale, \$25.00). Culled from the massive nine-volume edition, this is an entertaining collection, especially valuable for anyone interested in women and writing. As interesting is Hallam Tennyson's autobiography, *The Haunted Mind* (David and Charles, \$26.00). Lord Alfred's great-grandson relates a good story full of details

about his life, his gradual coming out, his religious interests in the East, and his eventual coming to terms with his background, his marriage, his sexuality and his radical politics. The politics of music are dealt with, in a very heterosexual manner, in Mike Zwerin's *Close Enough for Jazz* (Quartet, \$14.95). A jazz musician and journalist, Zwerin is based in New York but takes an international look at jazz and the music business life. Great for anyone interested in the specifics of contemporary jazz, the book is well written and informative, although rather specialized. Equally specialized is Ann Morrow's chi-chi gossip fab-bio of *The Queen Mother* (Stein and Day, \$17.95). The adjective-laden text is overshadowed by the most wonderful eight color photos which are straight from a British Sunday magazine supplement. Only for the most staunch-hearted royalists. Or queen watchers.

Detective fiction remains ever-popular, and gay characters seem to populate more and more. Geoffrey Miller's *The Black Glove* (Carroll and Graf, \$3.50) is a good solid private dick update that mixes the L.A. rock world, drug dealers and religious cultists in with a lot of homosexuals. Sort of standard, but better than most. Eric Wright's *Smoke Detector* (Scribner, \$12.95) is competent but more interesting with its real-life portraits of a police detective who has to deal with an unhappy home life, a growing son and a very real fear of getting old. Some interesting detail of the lives of the Nisei Japanese in Canada. Shelly Singer's *Free Draw* (St. Martin's, \$12.95) is the second entry in a new detecting duo: straight man Jake Samson and his lesbian sidekick Rosie Vicente. The book is well-plotted, lots of nice detail and lots of gay characters and gay plotting. Similar, but not as campy, as the Nathan Aldyne books. And finally, Joseph Hansen has collected five fictions in *Brandsetter and Others* (Countryman, \$12.95). A nice collection which blends Hansen's penchant for mysteries and also for more serious storytelling. Not as successful as some of the Brandsetter novels, but generally better than his “serious” books, this is a good collection from one of the better mystery writers working today.

## History (Sex)

From the mysterious to the historical we have Blossom Elfman's *The Strawberry Fields of Heaven* (Crown, \$15.95), a fascinating look at the open-sex radical community at Oneida in the 1870s. Constructed as a family drama novel, there is actually a lot of interesting detail of the lives of sex radicals, and their politics, here. A little piece of American history usually overlooked. Eminently over-lookable is Bernard Shrimley's Jacobean romance/history *Lion Rampant* (Macmillan, \$15.95). Set in the court of James I, the novel

manages to avoid all of the real gay content of the place and period. The resulting book is tedious, overblown and pulpish in the worst sense of the word. Although set up as a historical novel, Sven Delblanc's *Speranza* (Viking, \$14.95) is really a moral discourse. Set in the slave trade of the 1790s, the book is a journal of one man's fall from the ideals of the Enlightenment to the defense of slavery. Well written and succinct in its message and style, it is a shocking and potent book. R.M. Lamming's *The Notebooks of Gismondo Cavalletti* (Atheneum, \$11.95) is also historical — the Italian Renaissance this time — but more concerned with the exploration of a personality. The *Journal of a poor youth* who has been taken on by a wealthy household, it is an accurate observation of the time and place as well as a witty commentary on the mores of the time. All of the great gay artists — Michaelangelo, et al — make appearances here. Beautifully written, this short novel has depth and gravity.

And from the mysterious/historical to the historical/fantastical we have Richard Miller's *Snail* (Hold, Rinehart, \$16.95). Somewhere between Ursula LeGuin and Gunther Grass, this is a memoir of a high-ranking Nazi official who meets the Wandering Jew, Athena and several others who change him into a teenage boy, a glamorous blond woman, and a snail. Witty and perceptive, the book deals with sex, gender, politics, imagination, and the hazards of living. Odd, but great. Italo Calvino's newest collection, speculative/fantasy/fiction whatever, *Difficult Loves* (Harcourt Brace, \$14.95), is not as satisfying as some of his novels — the selection is somewhat haphazard — but his concerns, especially his observation on sex, are well worth it. Claude Seignolle is as unknown as Calvino is famous. His *The Nightcharmer* (Texas A&M, \$9.95) is a delightful collection of mystery and supernatural stories. Taken from French folklore and a European tradition of the gothic and the romantic, they exemplify a type of writing which is uniquely un-American and at the same time quite fabulous.

Also fabulous (in the original sense), as well as sexual (in the usual sense), are three new volumes by Phil Andros: *The Boys in Blue*; *Greek Ways*; *Different Strokes* (Perineum Press, all \$6.95). More stories of the famous hustler/lover/adventurer, alter ego of real author Sammy Steward, some of these are not quite up to the earlier books, but are still way above the usual run-of-the-mill of either erotic tales or what is usually called gay fiction. One disturbing factor: some of these stories — especially part of *Boys in Blue* — contain traits of racism and misogyny that are usually lacking in the other books. Hopefully the continuing republished adventures of Andros will be better.

— Michael Bronski

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# “Balls Up” Machismo vs. Commie Fags

## Columbian Gold

Jaimie Manrique  
translated by Sara Nelson and the author  
Clarkson N. Potter: New York  
\$12.95, 192 pp.

## Heroes Are Grazing in My Garden

Heberto Padilla  
translated by Andrew Hurley  
Farrar Straus Giroux: New York

Reviewed by Jim Marko

These are two very different novels, both, however, claiming revenge as their raison d'être. Heberto Padilla's revenge is against his own loss of innocence and hope in the face of the Cuban Revolution; Jaimie Manrique's is the revenge he feels he must take against his family. Both suffer from a gnawing *machismo*. Along with their strengths, both novels treat women cursorily as the objects of the male's needs and desires, as the subjects of the intransitive sentences of which the men seem to be made. One feels this way about these novels, despite the fact that the women characters have jobs and power — indeed, may initiate the many sexual encounters. The male characters (the authors) do not move beyond that “binding tie” which they believe leaves them the power-full.

The sex perpetrated by the men always takes on the worst aspects of the sadistic side of the individuals. Men who want “to pull your clothes off in front of a mirror and beat you to a pulp — and then make love to you very tenderly” abound in Padilla's work. In Manrique's world, the head of the secret police, who is a woman, “likes getting screwed...wearing leopard boots.” There is a new twist here in that the Latin American novel seldom shows a woman character wielding political clout without the aid of men; although many are the fictional Latin American families tethered to and run by the strong matriarchy.

The Padilla novel is the more complex and difficult tale, in its surrealistic telling of the intellectuals' plight during the Cuban Revolution and the following re-evaluation of that period by the intelligentsia of the left. Its style is one of imagery, illusion and allusion.

Manrique's is a novel told in sharp, simple sentences. It plummets the reader through a world of dope dealers, bastards, military torture thugs and violent revolutionaries. The ambisexually rapacious Santiago Villalba is the coke-addicted victim around whom the sordid tale swirls.

Shortly after murdering his father, Santiago attends a Carnival party in drag — the clothes of a dead half-sister. Asked to dance by his despised, drunken father-in-law, he ends up fighting off the old man's advances. When this Don Fernandez passes out, Santiago forcibly enters him. The act is not selfless, but a reaction to Santiago's feelings of victimization. Fernandez has told his son-in-law, “We made you. We



educated you. Married you. Gave you position. We deserve something in return.”

Santiago's world is the racing images of the junk world of William Burroughs and the fantastic towns of Gabriel Garcia Marquez. His world filled with children dying at birth and a father's corpse disappearing from the funeral home, Santiago's ambition seems to be to avoid the responsibilities of living his life.

The strength of this blood-filled escapade lies not so much in the characterization of the spineless and over-sexed Santiago, but in the dizzying, hallucinatory and cinematic style of the narrative.

Despite the descriptions of verdant colors and the bright, white heat which all but leap from the pages, the novel has a film noir quality about it; a film noir drunk on its own blood. Drugs, alcohol and a primitive *machismo* pervade Santiago's rise and fall on the revolutionary stage of Manrique's Colombia.

With debts to Burroughs, Marquez and Manuel Puig, Jaimie Manrique has constructed a revenge tragedy of violence and corruption; a world with a vivid spiral of personal and public devastation.

Heberto Padilla, with his poetic, almost Baroque sentences, owes not so much to Marquez and Eugene Ionesco's surrealism as he does a debt to himself and his prodigious output of poetry; his mixture of reality and imagination was once recognized by Castro's Cuba.

A fragmented story of embittered feelings as told by a writer exiled by the Revolution he once embraced, *Heroes Are Grazing* presents a web of intellectuals. It centers on Julio, a translator of European fiction, and

Gregorio, a Cuban novelist trapped in an alcoholic haze. But it is the gun-toting, “balls-up” *machismo* at the heart of the Revolution that exorcises Padilla. This posturing which denigrates women and can, yet, find the “deviation” of homosexuality in any man summons up the evil in all mankind.

Julio, before his final encounter with Gregorio, finds himself the subject of the Secret Police. Another friend, a visiting German, is in the same predicament and offers some maddening reasoning:

Günter told him about the three men who spoke with such anger. Cuba thought it had taken in a young German leftist, a real revolutionary, but he spent his time hunting out black women in the streets and hanging around with all the bitter pseudo-intellectuals in the country. They were enemies of the radicalization of Cuba. “...And let me tell you that we know all about you. And if we haven't caught you with a rod up your ass, it's because we haven't wanted to. Because you're a fag. That's all you are. Just like your friend Julio.”

The double speak of the authority gives a constant ironic twist to the “crimes” committed by Julio, Gregorio and the other intellectuals in this illusory landscape. Padilla eschews the concreteness, eloquence and pure description that Gregorio himself seeks in his writing. The author offers the constant inner battle the characters must wage on their way to an almost inevitable end.

Gregorio, and to a lesser extent Julio, loses the struggle to continue his writing work. The need to write *about* something rather than to write *against* something is never met. The two characters spin through their own dreams, traumas and failed relationships to finally meet face to face in a dingy bar. They drink “to ruin” and to the ideal world they envision in their drunkenness. This land must stand opposed to Cuba; this hoped-for land is “...a world of one eyed, homosexual, alienated desperate men,” who look to the vastness of their world in a simple and real way, with “criticisms of nothing.”

But for Julio and Gregorio, the world seems to end in a drunken swim at dawn, where they are discovered naked by some early morning workers. Chased and stoned, they are vilified in their retreat as a “couple of fags.” Staggering against each other, they begin a loud, comic fistfight in which Julio screams that he is Marx, while Gregorio is Lenin. They batter each other on the rocks of the shore, and indeed on the rocks of their combined fates.

These intellectual vagabonds, both of whom have lost their denigrated wives due to their selfishness and their self-victimizations, are left with their fates not concluded by Heberto Padilla. The explanation for this is included in a chilling afterword by the author.

In discussing his incarceration by the Revolution and his finally-granted exile by Castro himself, Padilla states, “Everything written in a suffocating political atmosphere is inconclusive and fragmentary.” In this world, he adds, what counts is the “furious weight of the message.”

Both these books' messages are somewhat obscured by the historicity of the maleness of the writers; yet both contain fascinating views of the America which is so apart from my own.

# Ladies of Llangollen: A Famous Privacy

## The Ladies

Doris Grumbach  
Dutton Books, New York, 1984  
\$14.95, 210 pp.

Reviewed by Michael Bronski

In her two earlier novels Doris Grumbach wrote about the private and secret lives beneath public personas. In *The Missing Person* it was that of a film star — based loosely upon Marilyn Monroe — whose star image belied nothing of the real woman. In *Chamber Music* she detailed the hidden homosexual desires of an American composer — based not very loosely upon Edward MacDowell — and the lesbian attachments of his widowed wife. In her newest novel, *The Ladies*, she takes a close look at both the private and public lives of that famous lesbian couple, Eleanor Butler and Sarah Ponsonby: The Ladies of Llangollen.

Butler and Ponsonby were two Irish women who, in the mid-eighteenth to the early nineteenth century, left their families to create their own lives, living together as a couple in rural Wales. Although certainly thought to be the odd couple, they lived in relative peace and seclusion until word of their arrangement and lives spread. In time they were courted by the famous: literary, social and political lions who were attracted to the women for not only their uniqueness but

also their intelligence. It is impossible to say whether or not their contemporaries ever thought of them as being “lesbians,” but “the ladies” were definitely thought of as a couple, and more importantly as a couple who both demanded, and gained, the respect of the establishment.

Grumbach emphasizes that her story is fiction, and also she does draw on all of the traditional sources, *The Ladies* is clearly the story of a couple — specifically a lesbian couple — in the face of a homophobic world. In the early chapters she is careful to draw and explicate their characters, never making them into heroes or martyrs. As soon as her groundwork is set, the real meat of the novel begins. The cottage that Butler and Ponsonby make over as their home is called *Plas Newydd* — Welsh for “new place” — and the bulk of *The Ladies* details the physical creation of this home.

Grumbach states that the ladies were “married in each other's eyes,” and states that their relationship was physically sexual, but she does not dwell upon this. Rather, she deals with their desire to create a new place, a utopia in which they could live their lives as they wish: “two inhabitants of an ideal society...composed of strange and lovely elements of their own invention. They had uncovered a Lost Continent.” More than any other novel I can think of, *The Ladies* presents a moving and emotionally accurate picture of how couples — both lesbians and gay men — create their lives

together. Grumbach shows the importance of not only a physical and emotional bond, but also the creation of a safe place, a shared place where that relationship can grow and flourish.

The impact of Grumbach's book is so great because she does *not* deal with the material in an explicitly political manner. The ladies are not viewed as radicals (they are, in fact, quite conservative), or as even seeing themselves as pioneers. And it is because of Grumbach's lack of political editorializing that the book emerges as a potent political novel. Even her descriptions of the women — sometimes unflattering, cranky, and unsympathetic — help to bolster the book's main contention that there is an important, even intrinsic, like between relationships and environment.

In earlier novels Grumbach has dealt with the private versus the public persona. In *The Ladies* she has attempted to bring these two aspects of self — and couples — together. We see Butler and Ponsonby in relationship to one another, in relationship to the wider world, and finally in relationship to us. Those gaps — both real and artificial — which separate people from themselves and their worlds are broken down and presented to us with a new understanding. Managing to deal with the minutiae of relationships, as well as the effects of a hostile world, on the sexual non-conformist, Grumbach has produced a wonderful novel of gay life, gay love, and gay survival.



# Women's Voices on Violence: "he has beaten me bloody"

## Intimate Intrusions: Women's Experience of Male Violence

Elizabeth A. Stanko  
Routledge and Kegan Paul: London, 1985  
\$10.95, 211 pp.

Reviewed by Miranda Kolbe

*Intimate Intrusions* is Elizabeth Stanko's attempt to provide a coherent analysis of women's experience of male violence. Throughout the book she discusses four areas in which such violence occurs: incest, battering, rape and sexual harassment. In her discussion of each, Stanko emphasizes societal attitudes which condone and encourage violence against women. She focuses on how these attitudes allow men to justify their violence, and similarly how they contribute to women's and girls' feelings of responsibility for their own victimization.

Stanko's primary motivation to write *Intimate Intrusions* was to make us draw connections between our own experiences and those of other women: not to say

"Well, if someone attacked me I would..." or, "I certainly would never allow my husband to beat me..." or, "I mean if you had been raped or indeed an assault was carried out on you I think the first thing you would do is you would go and tell somebody about it." (p. 157)

While Stanko's effort to establish solidarity between women is admirable, her approach often obscures the crucial differences between our experiences. Furthermore, this focus seems to allow Stanko to avoid some of the stickier aspects of violence against women, such as violence which is perpetrated by women against other women and girls. Throughout the book there is no mention of lesbian battering, or rape, nor is there an attempt to analyze physical abuse of children, committed by both men and women. As her book is subtitled, "Women's Experience of Male Violence," such omissions were to be expected; still, I would have appreciated some effort at dealing with these problems.

In her discussion of incestuous abuse, Stanko explains how men often justify their treatment of girls by envisioning their abuse as an act (or acts) of seduction. Not wishing to perceive themselves as rapists of children, men attempt to temporize their abuse by creating a phase of induction into sex which appears to them to be not unlike courtship. For the children, however, the experience is quite different. Fear, confusion, shame, and feelings of isolation, not to mention physical pain, are just a few of the effects of sexual assault upon young girls. When the assaulter is a member of the immediate family, feelings of trust and security in the family are broken down. The long-term effects include girls' perceptions of themselves as solely sexual objects, attempts to block out their sexuality altogether, as well as various forms of sexual and emotional dysfunction. When the perpetrator is a member of the family, generally other family members will maintain silence rather than attempting to



Jane Richman

prosecute. Stanko states that in only about six percent of the cases of incestuous abuse is any criminal action taken.

Adult women's reportings of rape are also strikingly low. Stanko states that U.S. victimization surveys indicate that only approximately 68 percent of rapes are reported. Furthermore, she adds, these surveys only reflect rapes which are committed by strangers.

Stanko's analysis of women's experiences of rape focuses on societal perceptions of men as "naturally sexually aggressive" and of women as the natural objects of men's sexual aggressiveness: women, seen solely in terms of their sexuality, serve as triggers for men's explosive sexuality. Therefore, when a woman engages in any encounter with any man, she will be seen as at least partially responsible for his actions — the more intimate the encounter, the more responsible she becomes. Stanko points out that these attitudes become clear when one examines the criminal justice system's response to rape. If a woman is raped by a stranger, criminal proceedings are more likely to ensue than if she is raped by a friend; if she is raped by her husband or lover, criminal proceedings are even less likely still.

Stanko illustrates women's apparent responsibility for men's sexuality on a somewhat less dramatic level in her discussion of sexual harassment in the workplace. While the workplace is generally viewed as a public sphere, women's entrance into it expands it to also encompass the private. This is because, as women are defined as inherently sexual, women's lives are defined as inherently private. Therefore, when men sexually harass women on the job, they are able to perceive their actions as private and appropriate.

Stanko emphasizes that the effects of long-term harassment can be not unlike those of other long-term sexual abuses, and that the mechanisms for addressing

sexual harassment on the job are, at present, inadequate. While grievance procedures are being instituted in many companies today (partly due to legislation which mandates them), attitudes which encourage the harassment in the first place may also undercut the usefulness of these procedures. If a woman lacks the support of her co-workers, winning a suit against one who has sexually harassed her may not be enough to make her feel comfortable in the workplace again.

In her discussion of battering, Stanko emphasizes the ways in which battered women are held responsible for their plights. "They must be masochists, or else why do they stay?" is one of the more common responses to hearing of incidences of battering. Little acknowledgement is made of women's social and economic status which makes it difficult for them to break out of relationships with men. Furthermore, as with women who are raped, battered women are often held responsible for the actions of their abusers. Stanko cites the following instance in which a woman described her experience to her mother:

"Mom, Chuck has beaten me bloody," I began. "He has held a gun to my head and made me do awful things." He has forced me to have sex with women and other men. And now he is talking about making me have sex with animals. He has made me pose for dirty pictures and he is turning me into a prostitute. He is always threatening to kill me. He has even threatened to kill you and Daddy."

"But, Linda, he's your husband."

Stanko's use of women's own voices to explain their experiences, as above, is one of the strongest aspects of her book. It allowed me (and, at times, forced me) to see into other women's experiences in a personal, emotional way.

On the other hand, my biggest objection to *Intimate Intrusions* was Stanko's adherence to an emphasis, and re-emphasis, of *similarities* — both the similarities of women's reactions to violence, and the similarities of societal attitudes which encourage the various forms of violence discussed. While this is useful in enabling us to understand our lives as part of a system which has institutionalized violence against women, rather than seeing ourselves as isolated victims, it is also necessary to distinguish more clearly between women's different experiences. For example, it is not the case that the criminal justice system will treat a woman of color similarly to a white woman, nor will it treat a white rapist similarly to a rapist of color. Stanko does touch on this, but her discussion is scanty at best.

In a similar vein, I would have liked to have seen more of a distinction drawn between physical and sexual forms of violence against women. One of the more recent developments in research on battering, for example, is that battering increases with greater life-stress, which makes it quite different from sexual violence which seems to vary less under different circumstances.

*Intimate Intrusions* is an introduction. While no one aspect of violence against women is dealt with in great depth, and little new information is provided — practically all of Stanko's material is drawn from secondary sources (note: the bibliography at the end of the book is *extensive*) — Stanko has managed to consolidate a great deal of information within a fairly manageable 168 pages of text. It's a good place to start to learn about violence against women. It should be followed by something else.

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# The Hustler

Continued from Book Review page 3

among many boys there were probably a very few, singular individuals whom he would be able to love. Perhaps only one. Could he hope to meet him? He must hope, nevertheless — because life without hope is meaningless."

A month passes, and just when it seems Hermann is forgetting the boy, he finds him again on a park bench. Now he firmly stakes all on this one chance in the lottery of romance, and for that reason his hope and love become all the more intense. By this time, however, the boy has been toughened by the streets and has become a hustler. It is Gunther who first discovers the gay "lounges" which don't seem marked on Hermann's map of Berlin. It is also Gunther who comes to know various kinds of people whom Hermann has not even read about in books — a cultivated but cold aristocrat, for example, who collects the boy like a piece of sculpture simply to view him nude. The boy, in fact, gives the young man an education in reality. One thing Hermann learns is that his love for the boy is bodily and passionate, that this desire is as compelling as his ideals of friendship. He has more in common with the men cruising the Passage than he once cared to admit, and feels no shame. Instead, there is now the possibility of identification and solidarity. Only one colleague from Hermann's office offers support when Hermann is arrested for his relationship with Gunther: a man Hermann had found unpleasantly effeminate. "After all," this man whispers to Hermann, so the arresting officers won't hear, "we must support one another as much as possible — in such a case...."

The boy is the most exuberant egoist in the book, with his greed and opportunism: he has learned to use Johns as they use him. Through most of the story this sets him at emotional odds with Hermann. Hermann wants to turn this hustler into a lover, whereas Gunther is suspicious of anything but a business deal. The boy slowly learns to return the love he has been patiently given. At this point, two acts of altruism become traps for both lovers. The boy comes to the aid of a friend with whom he had escaped from a reformatory, and walks into the arms of the police. Hermann searches Berlin for the boy, and when he learns that Gunther is back in a reformatory, Hermann writes the boy a letter offering his support. The letter is intercepted, Hermann is arrested and sentenced to prison. As the translator mentions in his final notes, the sentence of "only two months in prison will probably be the most unexpected and startling aspect of this novel for American readers, grown used to the barbarically long prison sentences handed out daily in the United States."



Hubert Kennedy

When Hermann leaves prison, he visits a distant relative, an older woman he has come to know and trust. Her own dead husband had been a boy-lover, and she gently draws Hermann out concerning his relationship with Gunther. "It is the age," she says, "which you love, Hermann." And, smiling, she asks him this question: "Would you love him if he had a mustache?" Hermann thinks, "Ridiculous, absurd, inconceivable — but the truth!" The truth, at least, for him, since lovers of boys are also known to love men, and some love women as well.

Since Hermann is singularly devoted to boys, and boys grow into men, the older woman gives him this good advice: "Since it is passing, let it be light — your love! Let it be light — you cannot load your burden onto young shoulders, who neither want nor are able to carry it! Let it be light...." This woman is also the only character to voice anarchist beliefs close to Mackay's own: "And what are all the crimes in the world compared with the ones carried out by those in gowns and vestments, robes and uniforms!"

Is it unfair for a book reviewer to give away a book's ending? If so, read the book first, because the last thing I intend to note is the dramatic recurrence of themes in the last few pages. The book opens with two people who come to Berlin by train and cross paths there, "as chance would have it." The book ends with Hermann taking a train back to Berlin after his visit to the older woman, hoping to find another lover: "The wounds had been given him by life, by means of a young hand that did not suspect where it was striking. They bled and would bleed until another young hand closed them."

Once again, the romanticism is tied to numerical odds, the longing is intensified by reducing the chance for happiness down to *one*: "Was it already stretching out to him — one among millions — towards him — this other young hand?" This is our last look at Hermann, and it is more or less hopeful. This strain of romanticism sneaks up on me and moves me, but I also feel like reaching into the frame of the story, shaking Hermann by the shoulders, and saying, "After all that, didn't you learn *anything*?" Paul Goodman, himself a boy-lover, surely had Kafka's insight in mind when he wrote these lines, words of wisdom for Hermann and others less romantic:

for God's sake,  
in the mathematical  
improbability of happiness,  
don't add new obstacles.

But the book does not end on a bittersweet romantic note. It ends with a clear-eyed look at Gunther, who is also traveling by train that same day. Mackay suggests that we all make journeys on tracks laid down by chance which only the force of will allows us any degree of choice in changing. In Gunther's case, his will is broken. He has been taken from the reformatory, and is returning to his small town with a guardian who rages and insults him. His year of city adventure is done, and — after the brutality of courts and reformatories — he remembers nothing but dust and ashes. He comes from a different class than Hermann, and he doesn't have the freedom to make the choices an adult makes. "Indifferent and apathetic," soon he will be "standing behind the counter again, in a blue, fatty apron, selling herring and soap...."

Destiny could be called the sum total of chances and choices in a lifetime. Chances such as class, or choices such as leaving home to find love, money, adventure; chances such as crossing paths with a future lover or the cops; choices such as resistance or resignation, are the heart of Mackay's novel. And the State goes on with its business of breaking spirits.

# Feminist Anti-Racism Oversimplified

Continued from Book Review page 2

magical appearance of skills, training and capital for business ventures, for example. In adulthood our lesbianism exempts some of us from participation in nuclear families, where various "isms" or forms of ranking are taught; it might also divorce us from marriage, one major avenue to a (white) man's greater access to resources. This outsider status may, as South implies and as has become a basic tenet of lesbian-feminist theory, put lesbians in a unique position to observe the connections between oppressions and to fight against oppression in all its forms. But still, most of us — and presumably, most of the novel's women — grew up in nuclear families ranked in society. We may have spent much of the past couple of decades estranged from or ignoring those families, fancying ourselves "born-again" when we came out, and I can't fault South's characters for doing the same. But South as novelist should have slipped such information about them to her readers, even as they themselves might play denial games.

Though ostensibly about political movement and change, this book contains little sense of history or social change. We get a sketchy history of the Ku Klux Klan, but no description of the context it grew in, no indication of why certain people might be drawn to it while others are not, no sense of what if any relationship the women of the story might have to its members. Could any of them be siblings, cousins, old schoolmates? One character, Val, refers to her earlier civil-rights work: "We couldn't really do much though because we were obviously outsiders. Most of us weren't even from the South." Does this apply equally to the present-day lesbian community this story revolves around? We never find out. There is only cursory mention of the civil-rights movement of the 1960s: Val and Moon, another lesbian character, participated in it and we see its emotional effects on them. But what were the political effects on them and on the community? How did that movement — and the subsequent women's and gay/lesbian movements — set the stage for this

story?

After the blood has clotted and the dust has settled, most of the actual change in this book is personal and psychological. Of course individual changes can be politically significant, and fiction by its nature focuses on individuals. But more systematic connections between these individuals and the larger currents they are implicitly connected to (the gay and lesbian movement, the women's movement, the Black movement) would make it easier to see whether the individual actions in this story add up to significant change. The characters' goals in engaging in political action — using clenched fists to strike back, staring down burning crosses — may help a bunch of white girls feel better about themselves, but are they effective in bringing about lasting social change?

In the end the small lesbian community has drawn together, and Jessie and Kate are committing themselves to each other. But the murdered Black woman is still dead, and we're told that the murderers and rapists will probably get off in court. Klan goons have successfully destroyed Jessie and Laura's print shop so the two women are deciding to open a lesbian bar together: potentially radical as a co-racial meeting place, but how radical is it to perpetuate a lesbian ghetto with a focus on alcohol? Beth, the battered wife of one of Jessie's assailants, is mercifully escaping a brutal situation, but who knows what frying pan she's jumping into? Without a larger political context it's impossible to assess whether all the action has amounted to anything, or is setting any groundwork for the future.

And there's the question of violence and risk. At a planning meeting for the big anti-Klan demonstration early in the book, some of the men are threatening to carry weapons, while the women see such actions as provocative and politically stupid. By the end — angered and shaken by the amount of violence they have been subjected to — it's not clear that the women would still vote that way. I appreciate South for paying so much attention to the complexities of violence; when challenging a very violent system, many of us have to learn how



Bob Wellington

to deal with a level of violence that most privileged white North Americans might otherwise avoid. This is, however, somewhat different from taking pleasure in the use of violence and seeing it as an outlet for *our* anger. It is gratifying to see the women in this book capable and willing to fight back physically when they need to — Jessie walloping a man who's on a rampage in the battered-women's shelter, Moon clobbering the men who are burning down Jessie's print shop. But they enjoy it too much. There is something disturbingly macho about these women, a physical aggressiveness in this book that leaves me uneasy. Jessie's lover Kate is more reluctant than the others to engage in activities — demonstrations, anti-Klan newsletters — which directly confront the Klan without first building mass support and developing clear goals, a position that causes a major rift between her and Jessie. South does allow Kate to present her case, and does not allow Jessie to dismiss it as cowardice. But such restraint does not seem to be the prevailing mood of the piece. Despite some good writing and some good intentions, this seeming lack of concern for long-term political effects is alarming in a novel playing for such high stakes.



## AIDS cases

*Continued from page 1*

and of these, 995 are dead.

According to the CDC statistics, 7,544, or 73 percent of people with AIDS are gay or bisexual men. 1,758, or 17 percent are intravenous drug users. Sixty-seven, or one percent are hemophiliacs. 143, or one percent, received blood transfusions believed to have communicated AIDS. Ninety-three, or one percent are believed to have been infected through heterosexual contact. Finally 675, or seven percent, are not among the aforementioned risk groups. The hierarchy of at-risk groups is such that a case is categorized under the first applicable group that it comes to on the list. Thus, a gay intravenous drug user is merely gay for statistical purposes. Haitians were recently removed as an at-risk

group and are now listed with others at no known risk.

AIDS continues to disproportionately affect men in their thirties. One hundred twenty of those who have AIDS are under the age of 13. Fifty-six, or one percent, are between 13 and 19. 2199, or 21 percent, are between 20 and 29. 4,920, or 47 percent are between the ages of 30 and 39. 2163, or 21 percent are between 40 and 49. Finally, 942, or nine percent are over the age of 49.

The CDC breaks down their statistics into what they call "Race/Ethnicity." They have five categories: White Non-Hispanic, Black Non-Hispanic, Hispanic, Other, and Unknown. 6165 of those with AIDS are white, for a figure of 59 percent. 2592, or 25 percent, are Black. 1499, or 14 per-

cent, are Latino. Forty-five, statistically less than one percent, are of other races. Ninety-nine cases are reported as unknown. Most of these last cases were reported before the CDC started keeping records on race.

On the state level, George Seage reports that 198 people in Massachusetts have been diagnosed with AIDS as of May 1, and 80 of those have died. This figure is significantly greater than the respective figures of 180 and 64 that the CDC in Atlanta reports for Massachusetts. Seage says this is due to a six to eight week lag in tabulation of local figures in Atlanta.

Of the Massachusetts cases, 102, or 40 percent, are in Boston, of whom 52 are dead. Sixty-six

*Continued on page 8*

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• The Massachusetts Department of Public Health has set up a statewide network of educational and counseling centers in cooperation with Counseling Services, Inc. (GLCS), and the Fenway Community Health Center to provide information about AIDS and the new HTLV-III screening test to individuals at high risk. These sites provide individuals with ABSOLUTE CONFIDENTIALITY. Information about the utility and risks of HTLV-III screening is available at each site. Our focus at each site is educational with emphasis placed on strategies for reducing risk for individuals and explaining the meaning of negative and positive results of the HTLV-III screening.

- YOU DON'T NEED TO BE SCREENED TO BE EDUCATED.
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## AIDS cases

Continued from page 7

others, or 26 percent, are in the greater Boston area, and of those 21 are dead. There are 30 additional cases in the rest of the state, comprising 11.8 percent of the total, and of these, seven are dead.

These figures are misleading in that a large number of people who have been diagnosed with AIDS in other states have since moved to Massachusetts, often to seek medical care, according to Seage. Seage numbers such people at 56, with 24 dead. This brings the state total of people with AIDS to 254,

with 104 dead.

In Massachusetts, 70 of the cases of AIDS were initially diagnosed with KS, 125 with PCP, 12 with KS and PCP, and 47 with other opportunistic infections. However, these figures were for initial diagnosis only, and Seage said it may well be that those who had either KS or PCP may have gone on to develop both.

The numerical breakdown for groups at risk in Massachusetts reflect the national numbers. 183, or 72 percent, are gay or bisexual

men; 24, or 9.4 percent, are intravenous drug users; three, or 1.2 percent, are hemophiliacs; eight, or 3.1 percent, have received blood transfusions that are believed to have transmitted AIDS; two, or 0.8 percent, are believed to have contracted AIDS through heterosexual contact; and 34, or 13.4 percent, are unclassified.

Race/Ethnicity statistics in Massachusetts are recorded as white, Black, and other: 77.2 percent, or 196 of Massachusetts cases, are white; 16.9 percent, or

43, are Black; and 6.3 percent, or 16, belong to other races. Approximately four percent of the population in Massachusetts is Black.

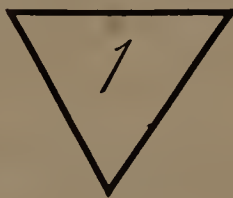
Seage said that the rate at which cases in Boston double has slowed from every six months one year ago to every ten or eleven months presently. It remains unclear whether this represents a real slowing or merely a lack of reporting.

— filed from Boston

## Subscribe!

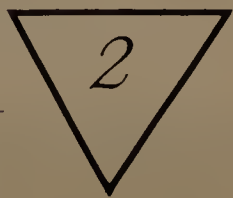
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ON GUARD  
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a soap-opera for the 80's



MASSACHUSETTS COLLEGE OF ART (Boston)  
7:30 PM - Thursday, May 30, 1985

PINK TRIANGLES  
a documentary about Lesbian/Gay prejudice  
ON GUARD  
a Lesbian science-fiction thriller  
FAREWELL TO CHARMS  
a soap-opera for the 80's



MARTIN LUTHER KING SCHOOL (Cambridge)  
7:30 PM - Friday, May 31, 1985

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L 30's seeks same to share beautiful JP home. Frpl., yard, w/d, gard. No alcohol, drugs, clgs, or cats. Small dog ok. \$285 + util. Call Pat 522-9446 (47)

W 27 + to share beaut 7 rm Farmhouse in Rosl. near Arb. Sun, trees, skylights, 2 rooms are yours. No drugs, dogs. Cat ok. \$300 +. I'm 32, pianist. 327-3367 Doviada (45)

Seeking two LF's to share 3 bdr Somerville home. Available 6/1 and 8/1. \$200 + utilities. No pets or smokers. Call 625-7435 or 495-5796 (days) (45)

### WOMEN WANTED 30 +

Private back yard, beach, fresh water, E-Wareham summer rental longer no lease 2 bdrm. \$200 + util. Available July 1st or sooner. Cal Dianne 291-0797 (46)

Som/Camb line 3 busy L and Bi W seek one woman for sunny semi-coop on a quiet street. No smokers- we've got 2 cats-no more. We share food, not meals. A nice place to live and it is a steal-\$187 +. Looking for a balance of involvement and indep. 776-5675, eves best time. (45)

### APT. AVAILABLE IN JP

2 gw seek 3rd gw 27 + for sunny lge 3 bdrm apt in JP nr pond & T. Hrd wd flr, nat wd, sauna & dkrm. We are resp, flex & indep, sks same. No smokers. Avail asap 151 + Donna or Joyce. 524-7184 (45)

GM 21 looking for a sane, neat LF or GM 20's to share 2 br apt. in Lynn on T and trains. \$150 + util. includes cable, w/d, a/c. Prefer non-smoker. No drugs. Call 592-8487. 20 min. to downtown Boston by bus. (45)

3L looking for a fourth to join us in our beautiful newly renovated 4 br. apt. with river view in Waltham. Have 3 cats, 1 dog. Smoker & Vegetarian. \$187.50 plus utilities. Call 894-8363. (45)

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1 gay woman and 1 straight woman seek gay man or woman to share 3 bedroom flat in Dorchester. \$143 + utilities. Call (617) 825-8136 ask for Anne. Available June 1st. (45)

3 warm, indep. LF's seek resp. 4th for large Jamaica Plain house. Near T. Frpl. (heat with wood), beautiful yard, wshr, pkg. No smoke, pets. \$175 +. Call 524-7390. (45)

### FUN FEMINIST HOUSEHOLD

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LF couple moving to Boston mid-July seeks 1-2 bdrms in lesbian household or separate apt. \$400/mo max. Semi-veg, nonsmkr. Write Sylvan Rainwater, PO Box 4387, Portland OR 97208 or call 503/235-7711. (46)

GCN F staff member looking for an apt. or house to share with 1 or 2 others, M or F, pref. 30+ but let's talk. Camb./Som.(would consider JP). Under \$200/mo. Ask for Pam at 426-4469. (c)

Quiet, fun-loving, L 22 seeks friendly, independent roommates/apt. near T. June 1. Can pay up to \$300 including utilities. Call 648-7612 (45)

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living out of town, working in Boston. Please call & leave message 926-5607. ps: I am a cig smoker/non-veg/chocolate freak. To know us is to love us. GF/GM resp. (45)

## SUBLETS

3 LF's seek 4th for summer sublet in spacious 4 br Porter Sq. house near T. We are non-smoking, mostly veg., and have 2 cats. Rent \$220 491-4005 (45)

Sublet 1 br in 2 br spacious sunny Somerville apt, porch share with LF June-Sept. 1 (dates negotiable) \$240/mo incl. utilities. 623-0703 (45)

## APARTMENTS

Dorchester-Ashmont 2-bedroom near T \$460 + heat and utilities. 1st, last and security dep. 288-8511. (44)

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For rent June and July cute 2 bdrm, unfurnished \$400 + util Anne 661-4102 (45)

### WORKING FIREPLACE

Professional woman with condo on Brookline/Brighton line has 2 bedroom apartment/condo with custom kitchen, wicker porch. Only serious need apply. Contact: send written inquiries to Elizabeth Brooks 501 Shirley St. Winthrop MA 02152 (45)

## RESORTS

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Dbl rms, coffee by fireside, pkg, apts also avail, 1 blk bay, open year round. 487-9029, 25 Winthrop St, P'town, MA 02657. (45)

### VERMONT GUESTHOUSE

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### BED & BREAKFAST IN N.Y.

Enjoy a decadent weekend in a charming, lesbian owned, N.Y. brownstone — only 1 subway stop from Manhattan. Be pampered by having breakfast served in bed, and sipping a complimentary bottle of champagne on arrival. For more information, call (718)625-2653, THE RADCLIFFE HALL. (13/36)

## SUMMER RENTALS

### PROVINCETOWN COTTAGE

2 bdrm sleeps 4 liv-klt combo 2 min to private beach avail May-Sept July + Aug \$400 wk Tel eve (617) 373-1955 Carole (46)

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### PROVINCETOWN WATERFRONT APARTMENTS

Furn. apts. in quiet West End—ideal for lovers—by week, month, now through June and after Labor Day. Telephone: (617) 487-2771 or 262-7396 rates: from \$360/wk w/discounts. Ref. required. (47)

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## ORGANIZATIONS

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Lobbying and fighting legally for realistic approaches to social interaction-especially for same-sex oriented youth who cannot relate easily or safely to their peers as heterosexual youth can. Info+sample bulletin \$2.00-Annual Membership/Subscription \$20.00. Reality Inc. P.O. Box 73 Paramus, NJ 07653-0073.

### D.O.B.

Suppt orgnztin for lesbians, 1151 Mass Ave, Camb, Old Bap Chr. Raps evry Tues, Thurs 8pm. Special raps for 35 +; parents; yngr wmn; baby bmsr; singles; coming-out; Issues forum. All 8pm. Mnthly events, outing club, library. Info: 661-3633. All women invited to participate. (45)

### LESBIANS

Are you Lesbian, Bisexual or unsure? Looking for a group to go to? Come join us at BAGLY. (45)

Call Tony, 497-8282.

(13/32)

### GAY LESBIAN AND JEWISH?

Am Tikva welcomes you. Activities include religious observances, discussions, potluck dinners, folk dancing, etc. For events, check GCN Calendar. Call (617) 782-8894 or write PO Box 11 Camb, MA 02238. (45)

### SEVENTH DAY ADVENTISTS

Gay is OK! SDA Kinship International, Inc., since 1976, is a support group of several hundred gay/lesbian Adventists, present and former, in local chapters nationwide. Ask for brochure. Box 1233-L, Los Angeles, CA 90078. 213-876-2076. (49)

## HAD ENOUGH religious homophobia?

### WE ARE

Gay And Lesbian Atheists Write to GALA for information and a free copy of the GALA REVIEW, P.O. Box 14142, San Francisco, CA 94114 (45)

### N AMER MAN/BOY LOVE ASSOC

A support group for intergenerational relationships. For more information send \$1 to: NAMBLA-GCNAD, PO Box 174, New York, NY 10018. (v. 13, no.22)

NASHUA AREA GAYS meet on Mondays at 8:00 pm. For info write Nashua Area Gays. PO Box 885. Nashua. NH 03060. (45)

### ARTISTS ILLUSTRATORS DESIGNERS

GCN needs some new and exciting graphics to grace our covers and features stories. Call (or write) now and ask for Jean. If Jean is not in leave your name and number and what type of art you do. Be in our pool of artists. 426-4469. (c)



TO ALL THOSE WHO IN AND OUT OF PRISON FIGHT AGAINST THEIR BONDAGE, (Alexander Berkman, Prison Memoirs of an Anarchist).



Hello, I am a bisexual woman looking for bi or gay females or males to write. I enjoy writing long letters and telling jokes and stories. I am young and sexy. Race doesn't matter. Renee ROGERS, Box 99, Framingham MA 01701.

I would like to correspond with a serious minded Cancer or Scorpio fem. I'm a serious minded Taurus with a 4 yr degree in medical technology. Vicki SIMMONS, 322889, Mt. View G-1, Rt 4 Box 800, Gatesville TX 76528.

I'm 21, stand 5'4", and (not to be arrogant) not bad looking. My interests are sports, music, singing, and cooking for a hobby. I'm the athletic type. My goal is to become a singer. Anita CRISMAN, 971 City Hy K, Taycheedah WI 54935.

Nice girl would like to correspond with anyone out in the free world. Please write Marle CHEATLEY, Box A, Oakdale IA 52319.



## Prisoners Seeking Friends

PRISONERS! We want to put together something on how things inside the prison walls are a reflection of attitudes and feelings outside: prisoners come inside carrying their outside ideas and hopes (desperations) with them, administration people keep tabs on outside attitudes toward 'crime' to see how much they can get away with, etc. etc. If you want to help, send us your ideas and experiences about this 'inside-outside connection'. THANKS!

### FOREIGN STAMPS

We have some and will send a few out to prisoners who ask while they last. We'll wait a few weeks to see how many requests we get, and then divvy them up (unless it gets under 10). So get your "order" in soon!

A book named "We're All Doing Time" is available for free (while they last) to prisoners. Includes 50 pages of prison art and photos. Write Prison Ashram Project, Rt 1, Box 201-N, Durham NC 27705.

### BOUTWELL V. STATE

(Tex.Crim.App.1985) To those imprisoned in Tex. on "sex abuse of child" 14 or over, copies available of this decision saying one sexual experience is enough for the child to be considered "promiscuous" and if the court denied your request to have this considered, your case may be affected. Write Lester BOUTWELL, 293294, Wynne B-1-2-20, Huntsville TX 77349.

Very hunky, handsome and lonely black gay man. Interests are politics, sex (top and bottom), music and sports. Can write and receive letters from other prisoners. Emmette MITCHELL, C-22649, PO Box 2000, Vacaville CA 95466.

Taurus, shoulder length hair, looking for someone in the Fla. area to write. Like cooking, long walks on the beach, country & western music. Looking for Mr. Right. Send photo if possible. Bobbi SWAINE, 00888-017, Box 1000, Milan MI 48160.

I am handsome and would like to correspond with someone. My interests are country music, rock 'n roll, books on the occult, and I write songs and poems. I am bisexual. Robert BOURNE, 44024, Unit 24-C, Parchman MS 38738.

I am in dire need of companionship, so if at all possible please place an ad. Young intelligent adult wishes to correspond with people of all walks of life. Claude JONES, 175-436, Box 45699, Lucasville, OH 45699.

Nice firm ass, soft as tissue, would love to find a true lover. No games. Soon to be released. Michael MARTIN, ED-131881, M-3 4/1, Reidsville GA 30499.

I am requesting any information you can give me on your Open Prisoners Forum and any materials you have available and if you can find me a penpal it would be appreciated. Marshall STAPP, 125605, Rt 1 Box 8, Helena OK 73741.



! Lucha !

I'm a fem TV, 33, bisexual, planning on sex change soon after release. Would like to hear from TVs, TSs, Bi's, gays and lesbians. John ANESI, 048592, Box 7, 3-C-846, Moberly MO 65270.

Need penpal real bad. Solid legal background. Have open-minded internationalist point of view. If no replies within 14 days, resubmit letter with proof of service pursuant to 18VSC1746. This is self-verification. My chargers are ruthless to keep me isolated. Donald ROBERTS, B 116057, PO Box E, Marquette MI 49855.



26 yr old male from Indianapolis, lost in Arkansas and in dear need of true friends who are honest and open with life and lovers. Now that they won't let me get GCN anymore, I need contact more than ever. Help! Ronnie PUCILOWSKI, 69255, PO Box 500 — 8 BKS, Grady AR 71644.



I would like to have a friend on the streets who could help me find a job so that I can get out of here on early parole (maybe by November, 85). Any gay person, any age or color who has an open mind and will take me for what I am and not condemn me just because I am in prison. We all make mistakes. Larry W. SMITH, 10448-19 (4F-21), Rt 1 Box 36, Jackson NC 27845.

Please let me introduce myself. I am (was) a go-go dancer and would love to receive letters from anyone and will exchange photos. I hope you can help me make some new friends. I have about a year to go. James R. EDWARDS, Rt 1 Box 36, Jackson NC 27845.

I'm tired of the one-night stands, the head games, the roughness from lovers; looking for someone that will write and be a friend and that can accept their true identity (gay). Age doesn't make a difference. Ken COOK, 183-583, Box 45699, Lucasville OH 45699.

LIFE prisoner with highly publicized case seeks penpals. I am interested in Math, electronics, radical groups, and languages. I speak Spanish and would like to learn Arabic, French and Japanese. Patrick KEARNEY, B-88913, Box 8101 Rm 2350, San Luis Obispo CA 93409.





# CALENDAR

**May 25  
to  
June 15**

## 25 saturday

**Cambridge** — "Batacada Belles," a women's percussion marching band rehearsal for Gay & Lesbian Pride. Magazine Beach. 10:30AM. No experience necessary. \$1 donation. Info: 776-6699.

**Cambridge** — Films for Cynics (see last week's listing).

**Cambridge** — Black & White Men Together films, *Puerto Rico* and *Central America*, followed by discussion: **Gay Hispanics** in America. Phillips Brooks House, Harvard Yard. 1-4:30PM. Info: 536-1160.

**Boston** — Films by **Barbara Hammer**, lesbian filmmaker. Boston Film/Video Foundation, 1126 Boylston St. 8PM. \$4. Info: 536-1540.

**Portland, Maine** — **Womyn's Dance** to benefit Take Back the Night. Chemical-free. Friends Meeting House, outer Foreset Ave. 9PM. Info: (207) 774-3613.

**Boston** — **Open women's jam** sponsored by Rock Against Sexism. Bring instruments. 3-9PM. 464 Harrison Ave., basement. Info: 723-7339.



**Barbara Hammer, see May 25**

## 26 sunday

**Boston** — Black and White Men Together **Dinner Dance**. Music by Soft Brown Sounds, featuring Semenya McCord. \$25. Info: 563-3392.

## 28 tuesday

**Boston** — Boston **Bisexual Women's** Network — topic "Gay Liberation is Our Liberation"; Somewhere Else (upstairs), 295 Franklin St. 7PM. Info: BBWN, P.O. Box 1534, Jamaica Plain 02130.

**Lowell** — "A Little Night Music" by **Stephen Sondheim**. Merrimack Repertory Theatre, 50 Merrimack St. 8PM and matinees. Tues.-Sat. till 6/2. \$8-14. Info: 454-3926.

## 29 wednesday

**Cambridge** — "Fighting Racism in Israel: Jews and Arabs Together," a lecture by Dov Yermiya. MIT, Bldg. 6, Room 120, 77 Mass. Ave. 7:30PM. \$3. Info: AFSC, 661-6130.

**Waltham** — **Battered women's** support volunteers introductory meeting. Also 5/30. Info: 899-8676.

**Randolph** — Film benefit for **Lesbian/Gay Pride** Committee: *Pink Triangles, On Guard*, and *Farewell to Charms*. Randolph Country Club. 7:30PM. \$4. Info: 391-3411.



**Pink Triangles, see May 29 and 30**

**Boston** — "Check It Out," a theatrical collage based on **Chekhov**. Nucleo Eclettico Theatre, 216 Hanover St. 8PM. (Continues Wed.-Sun. until June 1.) \$12. Info: 367-8056.

## 30 thursday

**Boston** — **Gay Community News** always needs help on production night when articles are proofread and pasted up. If you've done **proofreading** or **layout** and would like to volunteer, stop by 167 Tremont St. 5th Floor (5-8pm for proofing, 7:30-11pm for layout). Come help out *GCN* and read tomorrow's news today.

**Boston** — Film benefit for **Lesbian/Gay Pride** Committee: *Pink Triangles, On Guard* and *Farewell to Charms*. Mass. College of Art Aud., Huntington Ave. 7:30PM. \$4. Info: 391-3411.

**Cambridge** — **Cathy Winter** concert. Passim's, 47 Palmer St. 8:30PM. Info: 492-7679.

## 31 friday

**Cambridge** — *Before Stonewall*, the documentary of gay/lesbian life in the U.S. before 1969. (Through 6/4) At the Orson Welles, 1001 Mass. Ave. Info: 868-3600.

**Boston** — **GCN VOLUNTEER NIGHT!!!** Come help send out the paper to our subscribers. Refreshments and good times. Come anytime after 6PM to 167 Tremont Street, 5th Floor (near Boylston and Park Street "T" stops). If the door is locked, buzz us on the *GCN* intercom located outside the front door.

**Boston** — **Chile earthquake** relief concert. Mass. College of Art. 7:30PM. Info: Sergio Reyes, 647-2879.

**Boston** — "Imperial Messages," presented by the Boston Theater Group. 67 Newbury St. 8PM Fri. and Sat. till 6/29. \$8/\$5 students and seniors. Info: 288-3085.

**Cambridge** — Film benefit for **Gay/Lesbian Pride** Committee: *On Guard, Farewell to Charms* and *Dykectactics*. For women only. Martin Luther King School, Putnam Ave. 7:30PM. \$4. Info: 391-3411.

## june 1 saturday

**Cambridge** — "Difference: On Representation and Sexuality," a photography and video exhibit. MIT Reference Gallery, List Visual Arts Center, 20 Ames St. Info: 253-4400.

**Salem** — **Boston Gay Men's Chorus**. Old Town Hall. 7PM social hour, 8PM concert. \$7. Reservations: 639-1398.

## 2 sunday

**Cape Cod** — **Bike Get-together** for women. 11AM sharp. Bring lunch. Info: Deb, 398-1557.

**Boston** — Ongoing women's **book discussion** group open to new members. 6-8PM. This week: Tillie Olsen's *Tell me a Riddle*. Info: Nancy, 489-3601 or Liz, 666-0350.

**Boston** — **Marathon route** by bike with Chiltern Mt. Club. 60 miles (or 40 mile sub-route). Info: Lew, 547-0340.

**Holliston** — **Tri-County Association** Steering Committee meeting. Cliff & Dave's. 7PM. Committee consists of all who attend. Info: 429-6593.

## 3 monday

**Boston** — Black Rose Radio **AIDS** politics program with John Beldekas and Cindy Patton. 5PM. WMBR 88.1 FM. (Also 6/10) Info: 497-0647.

## 4 tuesday

**Cambridge** — **New coming out** support group for women. Women's Center, 46 Pleasant St. 7:30PM-9:30PM. Info: 354-8807.

## 5 wednesday

**Boston** — **AIDS Update**, presented by AIDS Action Committee. Morville House, 100 Norway St. (at Edgerly Rd.), near Aud. T stop. 7-9PM. Info: 536-7733.

## 6 thursday

**Cambridge** — **Sarah Schulman**, author of *The Sophie Horowitz Story*, reads from her work. New Words, 186 Hampshire St. 7:30PM. Info: 876-5310.

## 8 saturday

**Boston** — BAGLY's **5th Annual Prom** for lesbian & gay youth (age 22 and under). Appalachian Mt. Club, 8 Joy St., Beacon Hill. 8PM. Dress to impress. Info: 497-8282.

**Boston** — **Dance** presented by "A Colored Girls Production." Boston YWCA. 9PM. \$3, proceeds to benefit women going to Kenya. All women and their friends welcome.

**Brighton** — **Boston NOW** picket of Catholic Archbishop headquarters in support of reproductive rights. 10:30-11:30AM. Rally at Rodger's Park, noon. Info: 661-6015.

## 9 sunday

**Cambridge** — Opening Reception for "Miniatures of **Genady & Tatyana Mamonova**." Rising Phoenix Gallery, 244 Columbia St., Central Sq. 1-4PM. Exhibit open through June. Info: 492-7522.

**New Hampshire** — **All-day hike** up Sandwick Mt. with Chiltern Mt. Club. Medium difficult. Info: Michael, 522-9194.

## 12 wednesday

**Newton Corner** — Benefit Reception for **Science for the People**, with Evelyn Fox Keller, Jeanne Gallo, & Sheldon Krimsky. One Billings Park. 5:30-8PM. Info: 547-0370.

## 15 saturday

**Boston** — **Gay and Lesbian Pride!** Take off from Copley Square at noon. Info: 889-4777 or 236-1641.

**Cambridge** — Second Annual **Gay Rites** program, sponsored by the Greater Boston Lesbian & Gay Interfaith Coalition. Old Cambridge Baptist Church, 1151 Mass. Ave. Childcare available. ASL interpreted. 7:30PM. Info: 497-8293.

# Notes

## just one of the guys

For all of its flaws, Lisa Gottlieb's *Just One of the Guys* is a sassy, funny beginning for the summer film season. Essentially a retread of the 1960s *Tammy* movies, this high-school feminist tale features a spunky heroine who decides to go in drag to be taken more seriously. Set in the all-white, well-off world of Hollywood suburbia, *Just One of the Guys* borders on the edges of *Porky's*, though its sex jokes are witty and its flesh exploitation is mostly male. After making its minor, though feminist, points — girls are not taken seriously, boys have ego problems — *Just One of the Guys* comes down squarely on the side of heterosexual passion.

To its credit, where it does touch on gay matters — which any drag comedy must — it's done with a light hand and a conscientious sense of good humor. Joyce Hyser, as the girl-turned-boy, looks great in her slicked-back hair, leather ties and punked-out vests: it's *Tammy* as a pseudo-dyke, with a sense of humor and a feminist consciousness. Probably best seen in a drive-in, or better yet, with an all-gay Saturday night date crowd. (At the Beacon Hill)

## streetwise

*Streetwise* begins as an engaging documentary about the life of homeless street kids but soon loses our good will and sympathy as its basic dishonesty becomes apparent. It's impossible not to be moved by the stories told by and about these luckless lives, but the filmmakers have photographed and arranged this raw material so that we are distanced, rather than brought into it.

The most serious problem is that in order to elicit our undivided sympathy, directors Martin Bell, Mary Ellen Mark and Cheryl McCall have opted to present us with only the most personable, attractive street kids. Who *wouldn't* love these articulate, well-intentioned, mistreated children? Never once are we confronted with a person whom we wouldn't like, or want to meet, or feel safe around. *Streetwise* generates sympathy for its subjects by making us love them and by denuding them not only of their annoying quirks, their collective potential for violence, but most importantly of their self-deserved and life-saving anger. (At the Copley)

— Michael Bronski

## ladies on the rocks

Combining hilarious cabaret and screaming fights between lovers with a backdrop of fog-soaked scenery and U.S. country/western music, the Danish film *Ladies on the Rocks* is realistic without being heavy-handed, and beautiful without being arty. The plot follows the tour schedule of two actresses, Micha and Luara, who transform kvetching conversations about their lovers (men) and their friendship (strained by the tour) into fast-paced theater. A funny expose of women's self-loathing, and a lesson in the art of man-hating, *Ladies on the Rocks* celebrates the feminsit potential of every woman. (At the Copley)

— Loie Hayes



Calendar compiled by Miranda Kolbe

# GAY COMMUNITY NEWS



# Gay Community News and Orson Welles Cinema present



<b>OPENING-NIGHT PROCEEDS BENEFIT GCN!</b>		
WED/THURS	<b>DRIFTING</b>	(Boston Premiere) 4:30, 8:00
June 5, 6	<b>EACH OTHER</b>	2:45, 6:00, 9:45
FRI/SAT	<b>BLACK LIZARD</b>	1:00, 4:30, 8:00
June 7, 8	<b>CORRUPT</b>	(Boston Premiere) 2:45, 6:15, 9:45
SUN/MON/TUE	<b>SCRUBBERS</b>	1:15, 4:35, 8:00
June 9, 10, 11	<b>SCUM</b>	(Boston Premiere) 2:55, 6:15, 9:45
WED/THURS	<b>ANOTHER COUNTRY</b>	1:15, 4:35, 8:00
June 12, 13	<b>PRIVATES ON PARADE</b>	2:55, 6:15, 9:45
FRI/SAT	<b>BURGER QUEENS OF BERLIN</b>	
June 14, 15		(Boston Premiere) 1:15, 4:35, 8:00
	<b>TAXI ZUM KLO</b>	2:55, 6:15, 9:45
SUN/MON/TUE	<b>ABUSE</b>	(Boston Premiere) complete shows
June 16, 17, 18	<b>CHOOSING CHILDREN</b>	2:30, 5:00, 7:30, 9:55
WED/THURS	<b>THE CLINIC</b>	1:00, 4:25, 7:55
June 19, 20	<b>TRASH</b>	2:40, 6:05, 9:40
FRI/SAT	<b>SALO: 120 Days of Sodom</b>	complete shows
June 21, 22	<b>LOADS</b>	(Boston Premiere) 3:00, 6:00, 9:00
SUN/MON/TUE	<b>MAEDCHEN IN UNIFORM</b>	3:50, 7:55
June 23, 24, 25	<b>THE WOMEN</b>	1:30, 5:30, 9:35
WED/THURS	<b>TIMES OF HARVEY MILK</b>	1:00, 5:00, 8:00
June 26, 27	<b>BURROUGHS</b>	3:30, 6:30, 9:40

## The New England Gay and Lesbian Film Festival

Orson Welles Cinema 1001 Massachusetts Avenue Cambridge 868-3600

June 5 8:00 & 9:45 shows  
only  
New England premiere to  
benefit Gay Community  
News.  
Tickets: \$7 for both films,  
\$5 second show only (if/less if) available at the  
door.